

TRANSMISSION OF WOMEN IN ENGLISH TRANSLATIONS OF KANNADA NOVELS

THESIS SUBMITTED TO KANNADA UNIVERSITY, HAMPI
FOR THE AWARD OF

Doctor of Philosophy

By

PARIMALA NAIK

REG NO. 775

RESEARCH GUIDE

DR. M. USHA

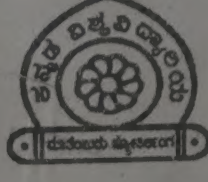


DEPARTMENT OF TRANSLATION STUDIES
KANNADA UNIVERSITY, HAMPI
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2015



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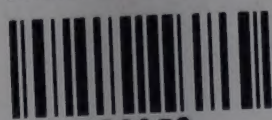
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AKSHARA GRANTHALAYA



ACC.NO. 132053

TRANSMISSION OF WOMEN IN ENGLISH TRANSLATIONS OF KANNADA NOVELS

(Thesis submitted to Kannada University
for award of PhD Degree)

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Research Scholar
Parimala S.Naik

Research Guide
Dr M.Usha
Professor



Dept of Translation
Faculty of languages
Kannada University, Hampi
Vidyaranya 583276

2015

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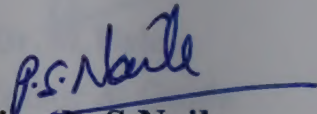


DECLARATION CERTIFICATE

I hereby declare that the thesis entitled "Transmission of Women in English Translations of Kannada Novels" is the result of my own research work conducted under the guidance of Dr. M.Usha, Professor, Department of Translation Studies Kannada University Hampi

I further declare that neither this thesis nor any part of it was submitted earlier for any degree or diploma course in the same university or elsewhere.

Date: 1-10-15
Place: Hampi


Parimala.S.Naik
Research Scholar
Department of Translation
Kannada University, Hampi

CERTIFICATE

The Thesis entitled "Transmission of Women in English Translations of Kannada Novels" has been prepared under my suggestion and Guidance for submission to get Ph.D degree from the Department of Translation Studies Kannada University Hampi. The Researcher through her own research has prepared this Thesis. The subject matter pertaining to this Thesis or any part of it has not been submitted earlier for any Degree.


Dr.M.Usha

Professor & Guide

Department of Translation
Kannada University, Hampi

Date: 1.10.15
Place: Hampi

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Parimala .S.Naik

Chapter one

Introduction

Chapter one

Introduction

“Transmission of Women in English Translations of Kannada Novels” is undertaken to make a comparative study of the translated novels into English with the original Kannada novels. The words “transmission,” “translation,” and “relocation” all imply the presence of movement as well as the presence (or possibility) of change. Such ideas of movement and change suggest a broad range of topics, the transmission of thought, ideology, affect, or dis-ease, the translation of a text from one language or medium to another, or the relocation of people or power. Translation Studies which has its own engagement with the problems of representation in relation to political practice, deserves exhaustive study in its own right. The ways in which all writers and intellectuals ‘represent something to their audience and in so doing represent themselves to themselves’ is of particular significance in relation to writers who saw their work as profoundly literary and inescapably committed to social transformation and nation building (Ahmed Aijaz, 1992).

This study seeks to explore how we account for these types of movements, and what types of knowledge they might form. Some basic questions of fact which one may need to ask within this framework in order to validate the classification of post-independence translations would be what kind of books are being translated now? What political project motivates these translations? Is the response of the reading public same as that of the pre-independence readers or is it different? What is the impact of these translations on gender and identity? These questions required a different perspective on the study of post-independence translations which seems necessary

and helpful. This Study analyzes four case studies located within the cultural landscape of Karnataka in order to explore the multifarious forces at work within the construction of Gender identity and transmission in translations. The study analyzes how gender identities are represented in the English Translation of Kannada novels and the film versions of the novels. It uses the lens of gender to excavate the ways in which men and women writers as well as translators imagine themselves and explore how translations negotiate an imposed colonial accent and cultural garb with their identities.

The study aims to focus on the novels written during the decades immediately preceding and following the attainment of formal independence in 1947. In an epochal sense this transitional period was, in fact a remarkable one and widely perceived as teeming with political, social, and cultural movement that spanned several regions and languages across India. This movement was closely linked to debates over decolonization and the nature of the post-colonial nation state that was to come into being. This movement was shaped by a diverse group of writers both established and upcoming who shared a conviction that art, literature, and film could shape and transform a nascent nation state in progressive directions. This study will examine specific questions of literary subjectivity, political consciousness, and representation of women in the context of nation formation, problems of translation/transmission of a Kannada culture for a more powerful national culture and especially in English which encounters a still more powerful international culture. The study also involves the problems which arise due to the intersection of genders in translating the regional into the target language.

These are questions of continuing relevance to Translation Studies in its own engagement with the problems of representation in relation to political practice, deserves exhaustive study in its own right. The ways in which all writers and intellectuals 'represent something to their audience and in so doing represent themselves to themselves' is of particular significance in relation to writers who saw their work as profoundly literary and inescapably committed to social transformation and nation building (Said:1994:xv.) Aesthetics and politics were to be articulated together in unprecedented ways even as the precise modalities of that partnership

were to remain open to debate from the 1930s to 1950s. although social issues especially those relating to women's education, the treatment of widows, and caste reform were already an integral part of 19th and early 20th century literature in various Indian languages, tied to the rise of the realist novel in particular, the historical conjecture brought of the transitional period brought a fresh sense of interventionary urgency to the writer.

In turning to the authors as diverse as Shivaram Karanth, S.L.Bhyrappa, M.K.Indira, and Triveni this study undertakes several related tasks that seek a new direction in Translation Studies. The authors whose work are examined here are at least bilingual and produced some of their work in English (S.L.Bhyrappa has translated his own novel into English) though their preferred language was Kannada. As Aijaz Ahmed (1992) has pointed out this kind of bilingualism and 'polyglot ease in communication' was fairly typical of the intelligentsia of the late colonial period in India it was often reflected in their literary practice (Fanon Frantz, 1965.)The point here is not to replace English language texts with those written in Kannada but to allow a different set of texts to reconstitute key concerns within the field of Translation Studies. Indeed even conventional studies of English Literature itself have hardly been undertaken without due attention to affiliated languages and literatures like Latin Greek or French. As writers in Kannada and English were particularly active in the movement from its early days, many of the foundational concerns and shaping debates are reflected in their work. Each of these writers did see themselves as operating – albeit with critical consciousness-within a national and international frame. As such questions of nation/state formation and national culture frame this study. The case of Kannada Literature is unique in the sense that in their engagement with issues, ranging from intercommunity romance and female sexuality to masculinity, morality and class mobility each of these writers was concerned with not only the nation as an imaginative possibility, but also the formation of the state of Karnataka as a ground on which to stake claim.

This is an evaluation of two different cultural settings Kannada settings and the English language settings by geographical position. It means that in a particular

area especially in a regional state like Karnataka the role and development of woman is very different from the rest of India and the world at large. The difference is in terms of specific areas and the regional socio- economic conditions and historical and cultural factors. In the case of translators the socio- economic conditions in their area may be different and therefore will influence the S.T. as well as the T.L. transmission of women.

The writers examined here came from relatively privileged classes. They are all Brahmins, belonging to middle or upper middle class backgrounds. Grappling with the questions of how the disenfranchised could be represented in literature and thinking about the processes that led to that disenfranchisement, they increasingly found it necessary to think reflexively about their subjectivity and subject positions. In the novels of Karant and Bhyrappa the homogeneity of the generic term 'woman' itself interrogated by class and sexuality while M.K.Indira's biographical novel "Phaniyamma" illuminates the ways in which lived experience of tradition is profoundly gendered. The work of both Indira and Triveni presages in different ways, the insights of contemporary materialist feminism, in particular the understanding that question of gender cannot be studied in isolation from other issues. Although many of Karant's novels depict the familiar trope of the domestic wife to represent exploitation and degradation it is masculinity and as social identity and as experience that forms the core of his best work. S.L.Bhyrappa's stories tell us something about the ways in which certain preoccupations of progressive writing-gender equality, social justice, and religion particularly Christianity in his "Dharmashri") and the agency of ordinary people in bringing about social transformation are translated into gendered post-independence discourses of the 'popular' Hence most of the novels written during this period had women protagonists and were mostly reformative.

All literary works are representatives of their periods in time. Thus the four novels chosen here represent the transition phase in the history of Kannada literature during this time important socio-political upheavals like the Gandhian freedom struggle, the birth of Independent India and the recognition of women's rights was fore grounded. Tanika Sarkar points to how women's status was tied to the nationalist

discourse in the beginnings of the nineteenth century before nationalism shifted its terrain onto the image of the mother-son relationship towards the end of the nineteenth century. Arguing against studies that locate the beginnings of Bengali nationalism in the public-political sphere, she locates it in the politics of the home. She argues that nationalists tried to show their moral superiority by making an analogy between a colonial relationship and the conjugal sphere that seemed to share a similar structure of power relationship. They argued that the latter, however, did not share the relationship of absolutism and subordination that characterised the former. They suggested that notions of traditional marriage, such as infant marriage led to more compatibility than courtship leading to marriage; that the Hindu family gives security to women; that women are not seen as mere producers of sons and that the Hindu marriage was a spiritual union through perfect love. However, between 1880 and 1900 some developments problematised the Hindu nationalist discourse on conjugality. Along with women who raised questions about the idealisation of the conjugal space in their writings, the reformist campaigns urged by the Rukhmabai and the Phulmani cases led to the nationalists having to replace their discourse of a romanticised conjugal space as benefiting and democratic to women with that of marriage as a customary injunction that women had to follow even at the risk of death. The Hindu nationalists added that this sacrifice marked the greatness of the Hindu woman. However, this framing of the conjugal space, which Sarkar says came close to a “prescriptive, loveless, disciplinary regime that is colonialism itself”, could not last. It had to pave way for a new locus for nationalism which was now imaged in the mother-son relationship. So questions of “good women” that remained remarkably open and troubled upto the 1870s was replaced by far more rigid norms of femininity with the nationalist phase of the 1890s (Sarkar 2001).

Charu Gupta shows how in the late nineteenth century and early twentieth century notions of marriage became more rigid and patriarchal within the context of nationalism. Not only was women’s sexuality monitored, there was an intensification and redefinition of notions of *pativratya*. Arguments that were biological, essentialist and invoking social conditioning were put forward to talk about the difference between men and women. Consolidations of notions such as conjugality were aided by the

spread of print that led to the formation of new patriarchies. She suggests that women, however, negotiated these notions in different ways (Gupta 2001). Certainly in the case of Shivaram Karant and S.L.Bhyrappa there was evolving understanding that representation is not so much as a given as a problem to be engaged with. An attentive and open-minded reading of the trajectory of their work (as opposed to isolated pieces) precludes easy claims such as those where the people become the 'other' when the concept of the other comes gender plays a particularly instructive role with regard to the question of representation and reflexivity. Even as it is the reformist thematic of 'the woman's question' that informs the early works of Bhyrappa or Karant or Indira over time each of these writers would come to think about gender in relation to their own complex subjectivities as writers, political thinkers, and social reformers. Out of this emerged a body of fiction where gender came to have constitutive rather than merely thematic importance. That is themes with a more familiar connection to 'women question'-education, domesticity, and family politics-came to intersect with questions of citizenship, political responsibility, labor, sexuality class, caste, religion and ethics.

These very same momentous novels are being translated 30 years later when the country is facing another upheaval that is Globalization. Since Translation involves not transferring a meaning from one language to another but also dealing with the influence of the difference in time gap in terms of historical periods and differing cultural perceptions, temporal restriction cannot be neglected and are to a certain extent closely bound to the underlying assumption of a specific people. It combines many different aspects of human life always in opposition to one another such as wealth and poverty, tradition and modernity, power and slavery, Religion and liberty, etc and certainly influence the way women are seen from one specific historical situation Re-situated in another specific historical situation thus how are these fictional characters perceived by different translators from the transitional period in the S.L. in post – modern period and given transmission in an alien tongue is considered here.

The present study undertakes to offer an overview of the issues that occupied these writers in conjunction with historical, social, cultural, gender and translation, with detailed readings of key texts in terms of the intersection of gender in translation,

and also study the movements and changes that take place when transmission of the fictional Women from the original to the target language entail.

1.2 Aim Objectives, and goal

The aim of this study is to consider intersection of gender in English translations of Kannada novels and the contextual difference in the transmission of women in the translations. Therefore 4 major novels in Kannada have been taken up with four different Translators. The study will undertake to examine the effect of the translator's gender in the transmission of women characters in the selected novels. The cross-section of the study will be in the following sequence:

1. When the author is Male and the translator is Female
2. When both the author and the translator are Male
3. When both the author and the translator Female and Female
4. When the Author himself is the translator

The starting point here is the analysis of the translation of four ST by English-language translators. However since this is to be a comparative analysis other elements of comparison have to be employed in order to draw more objective conclusions such as the historical context, the ideological position of the translator and the socio-political/economic influences operating in the process of translation.

The study aims to focus on the novels written during the decades immediately preceding and following the attainment of formal independence in 1947. In an epochal sense this transitional period was, in fact a remarkable one and widely perceived as teeming with political, social, and cultural movement that spanned several regions and languages across India. This movement was closely linked to debates over decolonization and the nature of the post-colonial nation state that was to come into being. This movement was shaped by a diverse group of writers both established and upcoming who shared a conviction that art, literature, and film could shape and transform a nascent nation state in progressive directions. This study aims:

1. To study specific questions of literary subjectivity, political consciousness, and representation of women in the context of nation formation,

2. To study problems of translation/transmission of a Kannada culture for a more powerful national culture and especially in English which encounters a still more powerful international culture.
3. To study also the problems which arise due to the intersection of genders in translating the regional into the target language.

Goal

The goal of the study is to bring a wider critical attention to a few of those many texts and authors by no means minor or marginal in terms of their cultural impact during the era of decolonization in India

1.3 Hypothesis

“Woman in literary translations brings into focus the fact that translation is not an innocent activity nor is it the love of Literature. It is a contribution of the context of translation in which myriad interests from the author’s personal motive to the translator’s intentions, the temporal context and the political agenda of the times that affects the translations. Therefore transmission of the characters in a novel depends largely on the context in which the translation takes place.

Feminist interventions into translation have served to highlight the fact that cultural transmission is undertaken from restricted perspectives. Hence In all this translation activity, like in other fields, it is women who are targeted be they factual or fictional. The hypothesis is that men and women translate differently and the assumption is that male or female translators might ideologically mediate or modify the S.T. The translators’ mediation may be the result of differences in gender, Socio-cultural background, type of text chosen for the translation, or historical context.

1.4 Definition and meaning of Transmission

according to the translation dictionary “Transmission is the process of passing on culturally relevant knowledge, skills, attitudes, and values from person to person or from culture to culture, from language to language.” The approach to transmission presupposed in this study is in fact consistent with basic definitions of transmission as “Communication”. In the ‘online dictionary’, it is defined as (Communication

Arts / Broadcasting) the act or process of sending a message, picture, or other information from one location to one or more other locations by means of radio waves, electrical signals, light signals, language etc. It might be argued that it is sufficient for literature (and translation, by extension) to be involved in ideological transmission, but such a view of transmission almost inevitably restricts the impact of translation to cultural elite, the difficulties of which have already been touched upon by other scholars. Transmission suggests both the emission and reception of information and the crucial moment in between that contain the possibility of diversion and distortion. These raise questions about the cause for such distortions and the reason for the diversions. Studies explicitly given over to the concept of transmission have consequently pursued the processes that unfold within and beneath systems of preservation, exchange accumulation and loss. Bernard Duyfhuizen's probing investigation into what he calls "Narrative of Transmission" points towards these larger social and cultural questions outside of literary texts. Flaubert and Laclos touch upon these questions when they write "To ignore modes of transmission is to miss the patterns of civilization that influence and even control our everyday actions. If we are to understand the historical hereditary, economic and political plots that operate in our own lives we must learn to attend to the lines of transmission that perpetuate power and our relations to power" (1992,pg.19-20 "On Culture and Identity in Post-war France") these power lines go back to the times of the Indian national movement and the advent of the printing press in India, which progressively adapted to and often shaped the concerns of particular historical movements. The modes and plots of transmission have altered according to different ages and movements, making sure that these transmissions of ideas and images change at each turn in history. These transmissions underpin not only claims to authority and truth on behalf of social or political movements but also making changes of those claims across different times in different languages. The reading of French literature for example can never be divorced from the question of Transmission. The medieval scribe is the very embodiment of modern notion of the reader who in reading, constructs the a new text" says Sylvia Huot (1993,1-3) The interaction of the translator with the text is seen in its continuing expansion through the various interpolations, abridgements,

reorganizations, deletions, glosses, annotations added to it during its publication. This interplay between the ST and the transmission in TT came to be regarded as a powerful means of conveying national identity and unanimity.

Therefore this study seeks to understand what the different factors that are responsible for the transmission not only on the objective level but also with discourses about translational engagement that operate on social, economic, ideological, and contextual levels in transmission of the fictional women in the Kannada novels. The present study is limited to the four novels selected as these are the only novels available which fit into the selection criteria. Also these novels are selected from a particular period of time in the history of Kannada literature pertaining to the transition period.

1.5. Method of the Study

The method of Comparative Analysis between the Source Text and the Target Texts as well as the inter-semiotic translations is followed in this study. A comparison is possible among these three because all the three translations, in one way or another, address the question of representation. The idea of representation surfaces in translation projects as almost an apology to carry over something from one language to another. Translation Theory did base itself on the premise of faithful representation of reality. However there have been a number of self-criticisms that have changed the way Translation Study sees itself when it took the “Cultural Turn”. Cultural Studies looks at translation as a process that questions the ‘true’, ‘homogenous’ cultures and their representation and transmission in the target texts. This study attempts to follow the Comparative Analysis method through Source Materials.

The selected Kannada novels and their English Translations are the primary source material for this study:

1. Marali Mannige – Shivaram Karanth (published in 1947)
2. Phaniyamma – M.K.Indira(published in 19534)
3. Vamshavriksha by S.L.Bhairappa(1958)
4. Sharapanjara- Triveni (1952)

The English Translations of the four novels:

1. Marali Mannige – Shivaram Karanth (published in 1947) translated By Padma Sharma as “Return to the Earth” (2006)
2. Marali Mannige – Shivaram Karanth. Translated by A.N.Murthy.Rao as “Return to the Soil” (1974)
3. Phaniyamma – M.K.Indira(published in 1953) translated .by Tejasvini Niranjana (1997)
4. Phaniyamma-the film directed by prema Karanth. Released in 1972.
5. Vamshavriksha by S.L.Bhairappa (1958) translated By Bhairappa himself. (1995)
- 6 Vamshavriksha-the film directed by M.S.Sathyu
7. Vamshavriksha-the film directed by M.S.Sathyu
8. Sharapanjara- Triveni (1965) translated. By Meera Narvekar (1975)
9. Sharapanjara –Triveni translated. By Dr. Vimla Rao (1997)
- 10.Sharapanjara- the film directed by Puttanna Kanagal 1971

-Reviews and critiques of the translations, and ‘original’ novels, biographies of the writers and the translators will be used as secondary sources.

-Interviews with the writers, translators, Scholars and Subject Experts will also serve as secondary resources.

—Reviews will be considered from digital criticism also that is views and reviews posted online through Face book, Blogs, etc.

The collected source materials will be put through analysis using the available translation tools, like Deletion, Detraction, Addition, Substitution, Grammatical turn, Equivalence, and Pragmatic implications. Every translation is an interpretative act, as well as a creative one. Translators read the original piece and try to work out what it’s doing, what’s important that’s going on. They are constantly making choices about which elements of a text to preserve and foreground, and which to sacrifice. In translation, everything changes. Every word or phrase; every syllable, for that matter, will be different from the original text. This means there will be additions, of course,

but it will also draw attention to certain things different from the original in the given context.

- The analysis will be through the intersection of genders studies and translation studies.

1.6. Scope of the study

The scope of this study is limited to the novels written in the 'Transition period' in Kannada Literature. That is the decades immediately before and after independence of India in 1947.

The exigencies of the historical conjuncture of the transitional period in combination with their own subject positions impelled many writers to come up with cultural interventions that attempted to articulate anti-colonial nationalism with internationalism; pluralism of religious or cultural identity with shared values and a commitment to modernity with a sharply vigilant critique of its own exclusions and excesses. In the case of the four writers discussed here, this complexity was connected; partially to their own background as Brahmin, educated, upper-class families and to the context of the creation of the state of Karnataka in the nation building process. They were fluently bi-lingual colonial subjects committed to anti-colonialism, members of relatively elite social groups who invested in socialist projects. They were Litterateurs who were devoted to the literary craft while concerned with social and political transformation. What is the role of the writer and intellectual as a colonial regime officially lowers its flag and an independent nation emerges? How will social transformation take place as decolonization gets under way? How is consciousness radicalized? These are the questions that haunt the work of the writers of this period in different ways and that resonate with Franz Fanon's famous considerations on "the pitfalls of national consciousness"(Fanon:1963) Fanon tells his fellow African intellectuals that those who have the intellectual resources must not disappear complacently into a "Shocking ways of a traditional bourgeoisie"(ibid:180) the nation, absolutely vital to the struggle against colonialism will swiftly degenerate into another oppressive entity without an authentic (nationalism) which entails redistribution of wealth, new social relations and betterment of the people's existence(ibid)

this does not mean that the intellectuals must take on a patronizing position and brow-beat the people to adopt their ideas. It is rather a dialectic process- a process of creating the conditions for facilitating an awareness that only the efforts of the people can bring about a transformation. The challenges and pitfalls of such a project become apparent in Indira's narratives of middle-class feminist consciousness complicated by cross-class encounters. In Karant's unsettled vagrant characters who do not know how to handle modernity. As with Fanon's reflections on the role of the bourgeoisie, the dynamics of modernity are integral to the work of Kannadigas writing in the crucible of transition to statehood.

Padikkal shows in his study of the Kannada novel that the novel emerged as part of the new cultural economy of the nation. He argues that the Kannada novel simultaneously helped create a national as well as Kannada identity, both emerging as complementary notions, because the same process of historical change and modernisation underlay both the creation of linguistic identity as well as national identity (Padikkal 1993). Padikkal argues that Kannada identity is coeval with national identity because of the similar processes of modernisation underlying both.

Discussing the idea of development, Satish Deshpande suggests that "in the third world context[it] is something more than just a set of economic policies or processes; it is one of the crucial mechanisms that enables a national collectivity to be imagined into existence. In the most general terms, development-as-ideology helps articulate state, nation and economy, and plays a crucial role in securing the coherence of the new post-colonial nations" (2003, 56). In the context of Karnataka, it has been argued that non-brahmin elites who were articulating a politics based on representation and reform before independence consented to a state policy of development in the post-independence context as a means of building a regional identity. The scholars suggest that the development discourse was more enabling than identities based on caste, religion or language.

This is in the context of arguing that a strong ideological fabric that knitted together the symbolic and the material threads is required to build a stable identity as a community (Thirumal and Smrti 2005, 139). Though the programmes undertaken

by the Karnataka state soon after independence confirm the prominence of the development discourse even in the regional states, we may ask whether a caste, religious or linguistic identity could not form such an ideological fabric. It is more likely that the development discourse emerged through a suppression of communitarian identities within its modern logic. I would like to briefly explore how the relationship between text and historical context figures in the thesis. If we examine the contexts of the 1950s women's writings, there were changes that were occurring around the time such as the establishment of the state, new modes of publishing, women's education and women's new identity as a citizen. How do we perceive the relationship between the two? One of the modes of analysis has been to posit a causal connection between history and representation. It is not unusual to find even today an understanding of a literary text as 'reflecting' a historical context. From this perspective, the fracturing of the conjugal space in the women's romance novels would be seen as a 'reflection' of a social phenomenon. 29 Apart from the well-known works by Rajeswari Sunder Rajan 1993 and Gauri Viswanathan 1989, see Tharu 1998a for reflections on how questions of gender and caste were raised in university campuses and classrooms. understanding of a literary text as 'reflecting' a historical context. From this point of view the establishment of the state and the capitalist mode of production would be seen as leading to the emergence of the fiction and advice writings. However, as cultural critics like Raymond Williams have suggested, "this relationship [of 'reflection'] cannot be found, or cannot be found without effort or even violence to the material or practice being studied" (1980, 32). He instead posits a less causal relationship between cultural production and economic relations. Raymond Williams argues that we need to move away from an understanding of determination as a "predicted, prefigured and controlled content" to interpret determination as a "setting of limits and the exertion of pressure" (ibid., 32). Though this is an important re-evaluation, I would like to suggest a further revision where we not only cannot understand economic relations or more generally contexts as determining the production of a text but also should not understand the context as *preceding* the text. The latter understanding is in fact a residue of the earlier conceptualisation. It is impera-

tive that we start with the text and investigate what history it produces. In the thesis the question takes the form of: what is the nature of subjectivity and modernity that women's writing constructs? This is not to suggest that we cannot make a connection between the text and the context. The connection we can make is to place the production of subjectivity and conjugality in the text vis-à-vis another site, which is the state. Like the nation modernity is a historical reality that must be dealt with and the writer's task is to "think with modernity against modernity" Biber, D. (1988). the post colonial national bourgeoisies problematic precisely to the extent that it blindly identifies with and imitates the West. It becomes an intermediary rather than an agent, so that "its mission has nothing to do with transforming the nation it consists prosaically of being the transmission line between the nation and capitalism rampant though camouflaged, which today puts on the mask of neo-colonialism" Bloor, T. & Bloor, M. (1995). in contrast the task of the writer is to facilitate a resistance to participate in total transformation: "To educate the masses politically is to make the totality of the nation a reality to each citizen (ibid) this project is above all a radically humanist one where the writer transforms not only the personality of the reader but the whole society. A similar sense of human possibility is seen in the work of the writers studied here. Even when this modernity becomes something of an imaginative blind spot for these writers the idea of the human serves reflexively to open possibilities beyond the temporal and historical limits of modernity. Hence four novels and their translations have been selected for detailed reading from this period.

Thirty years later these novels are being translated into English. This study is undertaken to analyze the context that prompted the translation of the books written by these particular writers in the global scenario. In 1990 there was a welcome change when translation was taken up by publishers like Penguin, Permanent Black, Seagull and Kali for Women. This illustrates a readership that demands a high quality of translated literature from regional languages. The context of constituting the Katha Awards was another illustration of the feasibility of translations from Bhasha Literature. Though India had institutionalized translation since 1954 and has constituted a fair number of prizes for translations it was only in the 90s that translation awards

came to be popularly acknowledged. For example the Hutch Crossword Award was inaugurated with a cash prize of 30000 rupees to translators. The award specifically claims that it is a marketing tool that not only awards the translators but states on their website that “It is the only Indian award that not only recognizes and rewards good writing but actively promotes the book and the writer” thus was created a new readership for translated literature that is the NRI. The then BJP Govt. in promoting NRI participation in national literature organized an international seminar and acknowledged the contribution of Diasporic writers to Indian Literature. Thus in 2006 the Knowledge Commission of India made a proposal to set up the National Translation Mission setting up a sum of 250 Crore Rupees for training translation printing and promotion of Bhasha literature in South-east Asia. In sum the economic social political and social context of the 21st century fostered translations into English of bhasha literature and hence the translations of Kannada literature after a gap of three decades were undertaken. (lyrical labs.com)

The three questions raised in this study is that of the context of the ST in contrast with the context of the TTs and the transmission of the women characters/ subjectivity in the STs and the TTs and the differences in the Kannada traditions and Kannada modernity. While discussing the notion of Kannada modernity, the question is the specificity of such modernity. Is the specificity as ‘uniqueness’ or as ‘difference’ from the national trying to see if the novels articulated a sense of a regional history that was divergent from that of the national. However, it was found that they articulated the same language of modernisation and development. Then an attempt has been made to locate the specificity in the changing social contexts of the 1950s, such as the establishment of public sector industries, and the increase in women’s education and employment. However, though these contexts are important they do not constitute a modernity, if we understand modernity as central to the formation of subjectivity. In then recognising that the formation of subjectivity was not merely in relation to the establishment of the state but crucially in the formation of the citizen-subject, I was able to locate the specificity of the women’s writings, not as something that could be determined in advance but as that which emerged through the analysis of the women’s writings.

The research material for the study will be gleaned from both Kannada and English reference books. . It involves the different disciplines like Gender Studies, Literary Criticism, and Translation Studies.

1.7. The Selection of text

The texts which have been included in this study have been selected on the basis of the criteria to evaluate whether men and women translate differently. Thus the novels selected are the ones translated by both male and female translators, male and male translator, female and female translator and author himself as the translator, and make a comparative study.

Interpretation of a verbal sign according to Roman Jakobson can happen in three ways: intralingua, interlingual and intersemiotic. In the case of intralingua translation, the changes take place within the same language. Thus a verbal sign (word) belonging to a particular language is replaced by another sign (word) belonging to the same language. Interlingual translation on the other hand can be seen as replacing a verbal sign with another sign but belonging to a different language.

The last kind of explanation of verbal sign that he talks about is the intersemiotic translation. Here more than focusing on the words, emphasis is on the overall message that needs to be conveyed. Thus the translator, instead of paying attention to the verbal signs, concentrates more on the information that is to be delivered. Thus a text when made into a film becomes an inter-semiotic translation from a written medium to the audio-visual medium.

This will allow for consideration of any pattern of gender differences and movements involved in the process of translation not only in the textual medium but also the audio-visual medium though conclusion will be limited to the texts under study.

Chapterization

The study is divided into seven chapters: Each chapter has problematized the intersection of genders in translating Kannada novels into English and aims to trace the different influences that operated on the translation during the process of translation. It will trace the social cultural and contextual factors that influence translations.

The difference in transmission of the female characters will be demonstrated through the reception of the texts in the different temporal contexts.

The first chapter: Introduction.

The first chapter is the Introduction to the present study and will elaborate on the aims objectives and scope of the study. The three questions raised in this study is that of the context of the ST in contrast with the context of the TTs and the transmission of the women characters/subjectivity in the STs and the TTs and the differences in the Kannada traditions and Kannada modernity. How the translations in these two temporal contexts differ in the transmission of the female characters in the selected novels.

The second chapter: Theoretical Considerations.

At different stages different of Translation Studies, theorists have expounded different aspects of translation and they have all added significant contributions to the understanding of translation. Thus it is now evident that Translation encompasses political and cultural dimensions that concern not only the translations of languages but of cultural contexts between different countries, cultures and political systems. Translation illustrates how different languages, cultures or political contexts can be integrated to provide mutual intelligibility without sacrificing differences. At the same time it is also the story of hidden manipulations, mediations, appropriations and the play of hegemonic ally constructed structures. This chapter will consider theoretical aspects for the contextual transmission of women in translation of novels.

The Third Chapter: Context of translating Kannada Novels into English:

This chapter will trace the context and development of Kannada novels in English translations. As a sovereign nation state India felt the need to invent foreground and bestow common symbols upon a conglomerate of different linguistic states. The state perceived the need to establish common links among different linguistic communities and create literary awareness of all literatures. Issues of translation in post independent India are intricately connected with the new identities that emerged in the light of the bifurcation of the Indian landscape along linguistic lines.

The issues of language and nation acquired new emphasis and since then have directly or indirectly determined the course of translation activity in the state. This chapter will trace the development and context of Kannada novels in English translation.

The Fourth Chapter: Gendered Differences:

The Chapter on **Marali Mannige** will make a detailed study of the Kannada Novel **Marali Mannige** by Dr. Shivaram Karant and its two English Translations “Return to the Soil” by Dr. A.N.Murthyrao and “Return to the Earth” by Padma Sharma. In this chapter a study of the temporal and contextual difference between the first and second translations will be examined and a detailed analysis of the first and second translation will be analyzed to see the gendered differences when there is a male and then a female translator of the same novel.

The Fifth Chapter: Feminist Assertions.

This chapter will take up the novel “Phaniyamma” by M.K.Indira and its translation of the same name by Dr. Tejasvini Niranjana. It was also translated into a visual media into a film version by Prema Karanth. This is a unique case in the history of Translations because it is a story about a woman written by a woman translated by a woman again and once again translated into the visual media by yet another woman. All the aspects will be analyzed in depth.

The Sixth chapter: Gendered Transmissions

The chapter will study the book “Sharapanjara” by Triveni with two translations; the first by Meera Narvekar as “The Mad Woman” and second by Dr. Vimla Rao as “The Cage of Arrows” the novelist and the translators are females. But the film version of the novel was directed by a male translator; Puttanna Kanagal. This is a mixed translation with all females writing and a male giving it a visual translation. Hence a study of the differences in gendered transmissions will be done.

The Seventh chapter: Reinforcing the Feminine

This chapter will be dealing with the novel “Vamshavrixa” by S.L. Bhyrappa translated as “The Uprooted” by Dr. Raghvendra Rao and a second Translation by

the author himself as “The Scion”. These translations will be compared to the film of the same name directed by M.S.Sathyu. In this case it is the complete opposite of the above novel. It is totally a male bastion in which woman figures are peripheral. So a study of the role of these woman characters by male translators is made here.

The Eighth Chapter: Conclusion

The chapter will give the Conclusion of the study that is undertaken. The study is concerned with the aspect of the differences in gendered translations and what are the factors responsible for the difference. A detailed study of the source text and the target text has yielded towards a conclusion that asserts Patriarchal values when the translator is a male. This entails that there is cultural politics at work that perpetuates the image of a traditional icon which encourages a display of dress and decorum in the name of ‘kannda identity’, thus restricting the development of women’s literature through derivation. However the foregrounding of gender studies has entailed the deconstruction of this female icon and led to an evolved cultural identity of the fictional female characters.

Chapter 2

Theoretical Considerations

Chapter 2

Theoretical Considerations

Introduction

Translation encompasses political and cultural dimensions that concern not only the translations of languages but of cultural contexts between different countries, cultures and political systems. Translation illustrates how different languages, cultures or political contexts can be integrated to provide mutual intelligibility without sacrificing differences. At the same time it is also the story of hidden manipulations, mediations, appropriations and the play of hegemonic ally constructed structures. In their introduction to the collection of essays *Translation, History and Culture*, Susan Bassnett and Andre Lefevere dismiss the kinds of linguistic theories of translation “which have just focussed on word or text as a unit, but not moved beyond” (1992:4). They also dismiss “painstaking comparisons between originals and translations which do not consider the text in its cultural environment” (1992:5). Cultural dimensions gather importance in the translation scenario. Translation should be approached from the angle of Cultural Studies paradigm.

Sherry Simon notes the contribution of Cultural Studies to translation as an attempt that has radically altered the perspective of translation: Cultural studies bring to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple ‘post’ realities of today: post structuralism, post colonialism and post modernism. (1996:136)

Cultural Studies

Cultural Studies finds in translation a platform to explore and explicate its essential premises. Bassnett and Lefevere go beyond language and focus on the interaction between translation and culture. They illustrate how culture impacts and constrains translation and “on the larger issues of context, history and convention” (1992:11). The study of translation, like the study of culture, needs a plurality of voices. Similarly, the study of culture always involves an examination of the processes of encoding and decoding that also comprise translation. The move from translation as text to translation as culture and politics is what Mary Snell Hornby terms “cultural turn” (1998:14). As a structural paradigm capable of bearing the weight of cultural politics, translation is an analogue of power and hegemony. This new approach to translation based on its cultural and political dimensions focuses on the changing standards in translation over time: the power exercised in and on the publishing industry in pursuit of specific ideologies is evidence to this trend. There are many emerging fields of specialization in Translation Studies: feminist writing and translation, translation as appropriation, translation and colonization, translation and ethnography, translation as mediation, translation as rewriting, translation as discovery, and gender metaphoric and hegemonic constructs in translation.

Translation is fully informed by the tensions that traverse all cultural representations. Translation is defined as a process of mediation which does not stand above ideology but works through it.

Power, Ideology and Institutions

Lefevere in his seminal work *Translation, History and Culture* focuses particularly on the examination of those very concrete factors that systematically govern the reception, acceptance or rejection of literary texts: issues like power, ideology, institution and manipulation. The people involved in such power positions are the ones rewriting literature and governing its consumption by the general public. The motivation for such rewriting can be ideological as conforming to or rebelling against the dominant ideology, or poetological.

Lefevere recognizes translation as a form of rewriting: the most obviously recognizable type of rewriting, and it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin (1992:9). Lefevere describes the literary system in which translation functions as the one being controlled by three main factors. The first one is the professional's within the literary system. They include critics and reviewers, teachers and translators themselves, who decide on the poetics and often the ideology of the translated text. The second factor is the patronage outside the literary system. These are the powers, persons or institutions that can further or hinder the reading, writing and rewriting of literature. The last factor is the dominant poetics that aesthetically condition the period in which translation takes place. Lefevere identifies three elements to this patronage. The first is the ideological component: this constrains the choice of subject and the form of its presentation. This definition of ideology is not restricted to the political. It is more generally the grillwork of form, convention and belief which orders our actions. Patronage is basically ideologically focused. The second one is the economic component: this concerns the payment of writers and rewriters. The third one is the status component which explains the status of translation as well as the translator (1992:15). The ideological component dominates the other two.

There is a crucial interaction between poetics, ideology and translation

It can be seen that on every level of translation process, if linguistic principles are in conflict with ideological and/or aesthetic views, the latter tends to win. Theorists like Lefevere consider ideological leanings as the most important one where ideology refers to the translator's ideology or the ideology imposed on him by patronage.

Antoine Berman in *L'épreuve de l'étranger: Culture et traduction dans*

l'Allemagne romantique identifies twelve "deforming" tendencies, which reduce variation, leading to TT conformity:

1. Rationalization, where syntax, punctuation and sentence structure are altered.
2. Clarification, where things are rendered clear in the TT that are not meant to be clear in the ST. This can be done through paraphrase or explanation.

3. Expansion, where the TT is longer than ST through over translation.
4. Ennoblement, where some translators try to improve on the original style.
5. Qualitative impoverishment, where words and expressions are replaced with TT equivalents.
6. Quantitative impoverishment, where different TT words are used to replace the same ST word - different signifiers are used for the same signified.
7. Destruction of rhythm, where the rhythm of a text can be changed by change in word order and punctuation.
8. Destruction of underlying networks of signification, where individual words may not seem important by themselves, but play a significant role on a different level within the text. They may form a contextual link.
9. Destruction of linguistic patterning, where the systems in the original are destroyed.
10. Destruction of vernacular networks, where local speech patterns are replaced.
11. Destruction of expressions or idioms, where they are replaced with TT equivalents, removing the TT from the cultural environment.
12. The effacement of the superimposition of languages, where different forms of ST language are translated in the same way.

(Munday, 2001:150) The deformities are often an extension of the ideology or hegemonic scripts inherent in the act of translation. One of the earliest direct references in this century to the politics inherent in the act of translation can be seen in Werner Winter's essay "Translation as Political Action." Marcia Nita Doron and Marilyn Gaddis Rose's essay "The Economics and Politics of Translation" provides a simplistic analysis of the politics of translation. They regard publishing as a kind of market place. The term "political" is used here in the sense that it is enmeshed in effective history and relations of power.

The cultural and political agenda of translation has been elaborated by Lawrence Venuti while discussing the norms of translation: Norms may be in the first instance

linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas. (1998:29) Venuti considers foreignising strategy of translation as desirable to restrain the ethnocentric violence of translation. The other translation strategy, namely domestication, is seen by him as the dominating Anglo-American translation culture. He bemoans the phenomenon of domestication as it involves an ethnocentric reduction of the foreign text to target language cultural values.

Politics and Power Structures

Translations are not made in a vacuum. Translators function in a given culture at a given time. They are much influenced by the overtones and underpinnings of their culture; they are often the product and producer of it.

Translators, through the subtle interplay of politics and power structures in their translations, often tend to perpetuate the hierarchical ladders perceived and preserved by a given culture and aid in the process of sanctifying the cultural Othering, practiced as a form of hegemonic marginalization. Translation is implicitly related to authority, legitimacy and ultimately, with power. Translation is not just a window opened to another world; it is rather a channel through which foreign influences can penetrate to the native culture, challenge and even subvert it. Translation can be used to legitimize the power of those who wield it in that culture. The use of translation as a hegemonic weapon or an oppressive measure is not a recent phenomenon. It has been prevalent since the beginnings of translation, though it is only with the widespread influence of the matters related to gender, culture and ideology that a deep critical insight into such poetological(literary criticism) strategies comes to be fully recognized.

The use of translation as a platform of power politics and a space for hierarchical oppression can be best evidenced from what Edward Fitzgerald, the translator of the *Rubaiyat* of Omar Khayam, wrote to his friend E.B Cowell in 1857: It is an amusement for me to take what liberties I like with Persians, who (as I think) are not poets

enough to frighten one from such excursions, and who really do want a little Art to shape them. (Lefevere, 1992: 4) The “little Art”, of course, represents a knowledge of Western poetics and Western systems of discourses. Fitzgerald even dared to question the sensibility and the creative potential of the Persian authors. He contemptuously referred to them as: “... these Persians wanting in literary finesse” (Lefevere, 1992: 4). He counted the Persians’ lack of exposure to Western literary technique and epistemology as a deficiency amounted to lack of sensibility.

Translation is a powerful political weapon. It is a means of appropriating power to oneself. The translations of the Bible were no mere literary defiance. Translation as a metaphor of appropriating religious hegemony is evident here.

The political significance of translation can be evidenced in Indian tradition too. The whole Bhakthi movement of poetry in India had the desire of translating the language of spirituality from Sanskrit to the languages of the people. However, translation as a political weapon is not always necessarily employed towards reducing the gap between the divine and the profane, the high and the low. In Europe its political purpose changed with the advent of colonialism.

The aim of the second great period of translation in modern Europe was to open up other cultural area, mainly of the Orient to Europe. The translation by William Jones, H.E Wilson, Edward Fitzgerald and those attempted and encouraged in Germany by Goethe differed in orientation from the earlier translations of Bible and Homer . The Romantic translations were aimed at raising the cultural status of the works translated. There was a hidden ethnographic agenda behind each of these translations, sometimes to domesticate the Orient or tame the native. It is a strategy to know someone better with a view to keeping him/her in a perpetual status of subservience and sometimes to proclaim the superiority of one’s own cultural and literary canons. Translation often becomes a means of turning the colonial world into an object of consumption, exotic but not foreign. Mahasweta Sengupta in her essay “Translation as Manipulation” recognizes this potential: While choosing texts for rewriting, the dominant power appropriates only those texts that conform to the pre-existing discursive parameters of its linguistic networks. These texts are then rewrit-

ten largely according to a certain pattern that denudes them of their complexity and variety; they are presented as specimens of a culture that is simple, natural, and in the case of India other worldly or spiritual as well. (Dingwarey and Maier, 1996: 159) Such a rendition clearly justifies the colonizer's 'civilizing mission', through which the inherent superiority of the colonizer's culture is established.

Translation involves distortion, subversion, manipulation and appropriation. A translator with a political objective is a traitor; he breaks the fidelity to the original.

With the advent of British power in India and with the spread of English education, a false value-structure emerged in India. In this value-structure, which was implemented further by the politics of translational activity, everything British was considered inherently good. In literature, the most obvious consequences of this colonial value scheme was an indiscriminate institutionalization of English literature and a proliferation of translations with a known or unknown value politics favourable to the British. In his essay "Translation Theory: An Indian Perspective," G. N. Devy points out: The purely linguistic, and neutral theories of translation would be inadequate to understand the politically motivated colonial translation activity initiated by colonialism, the linguistic theories need to be supported by an awareness of the colonial discourse. (Mukherjee, 1998: 63). The political motivations of translation may not be transparent at the surface level. But when it is related to the entire cultural content within which it functions, these motives become evident.

Translation as a Cultural Activity

Translation is not merely a linguistic activity. It is a cultural act. Sachidananda Mohanty, in "Insider/Outsider: A definition of Translation," states: "All acts of translation, are an attempt to mediate between cultures, texts and nationalities" (Mukherjee, 1998: 143). Translation has played an active role in the colonization process and in disseminating an ideologically motivated image of the colonized people. The colony can be seen as an imitative and inferior translational copy whose suppressed identity has been overwritten by the colonizers. Translation's role in disseminating such ideological images has led Basnett and Trivedi to refer to the "shameful history of translation" (1999: 5). In this context, translation can be used to subvert

identity: a counter translation can be used as an attempt to retrieve a submerged identity.

Tejaswini Niranjana's book *Siting Translation, History, Post-Structuralism, and the Colonial Context* examines translation theories from the perspective of inherent power relations:

In a post-colonial context the problematic of translation becomes a significant site for raising questions of representation, power, and historicity. The context is one of contesting and contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races, languages. (1995:1)

In translation, the relationship between the two languages is hardly on equal terms. Niranjana draws attention to a rather overlooked fact that translation is between languages, which are hierarchically related, and that it is a mode of representation in another culture. When the relationship between the cultures and languages is that of colonizer and colonized, translation

...produces strategies of containment. By employing certain modes of representing the other—which it thereby also brings into being—translation reinforces hegemonic versions of the colonized, helping them acquire the status of what Edward Said calls representations or objects without history. (1995:3) She points out in the introduction that her concern is to probe “the absence, lack, or repression of an awareness of asymmetry and historicity in several kinds of writing on translation” (1995:9). Her attempt is to evolve a diachronic approach to Translation Studies.

Translation into English has generally been used by the colonial power to construct a rewritten image of the ‘East’ that has then come to stand for the truth. Tejaswini Niranjana's *Siting Translation : History, Post-Structuralism and the Colonial Context* presents an image of the post-colonial as “still scored through by an absentee colonialism” (1995:8). The missionaries who ran schools for the colonized and who also performed the role as linguists and translators, the ethnographers who recorded grammars of native languages, and the Orientalists who studied and translated the Oriental texts participated in the enormous project of collection and codification on which colonial power was based. Niranjana specifically attacks the role of

translation within this power structure: "Translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism" (1995:2).

She sees literary translation as one of the discourses: the others being education, theology, historiography and philosophy, which "inform the hegemonic apparatuses that belong to the ideological structure of the colonial rule" (1995:33). Literary translation is an explicitly innocuous creative act which can implicitly anchor any kind of ethnographic agenda analogous to hegemony or oppression.

Crisis in Orientalism

The West, or for that matter the Centre, has always tried to create an image of the East as the Other so as to confirm the unperturbed continuation of the hegemonic structures of power. This is evident in what Edward Said speaks in his "Crisis in Orientalism": Orientalism is a style of thought based upon ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on. (1985:2-3)

Said presents a compelling and cogent portrait of a luminescent, rational, Cartesian West systematically inventing and sustaining a dark, pre-rational, exotic Orient to serve as the "Other" against which the topography of a superior Occidental culture and history can continuously emerge in sharp focus. This is a strategy of cultural Othering: the Orient is constructed as the Other of Europe.

This ethnographic project is evident right from the early practices of oriental translations including that of Edward Fitzgerald's translation of Omar Khayam's *Rubaiyat*, William Jones's translation of *Sakuntala*, Charles Wilkin's translation of *Bhagavat Gita*, Jones and Wilkin's *Menu's Institutes* and H.H. Wilson's *Kalidasa*. Jones untiringly emphasized the importance of Oriental studies and translations to the efficient administration of British Colonies. Even though they

were masked under the sublime notion of the quintessential humanistic enterprise of bridging the gap between peoples, such endeavors prompt the surfacing of the rigid dichotomies between modern and primitive, West and non-West, civilized and barbaric, culture and nature.

Jones considered translation as part of the ethnographic project to show the world the *barbaric* literary continents or literary islands and to civilize the barbaric communities (Lefevere, 1992: 56). Translation is a part of the colonial discourse designed with a view to domesticating the Orient. It is part of the colonial agenda of naturalizing or de-historicizing this series of oppositions. The naturalizing, dehumanizing move is accompanied by a situating of the “primitive” or the “Oriental” in a teleological scheme that shows them to be imperfect realizations of the Spirit or of Being. The foremost scholar who located and translated the literature of the Orient for the West was William Jones, President of the Asiatic Society of Bengal and a pioneer in Orientalist scholarship. Working from the premise of cultural superiority and faith in the advanced nature of European civilization,

Jones divided the world into two spheres, where “reason and taste were the grand prerogatives of the European minds” whereas the “Asiatics soared to loftier heights in the sphere of imagination” (Lefevere, 1992: 62). Jones was happy to concede the Asiatic to the domain of the imaginative and the exotic because it did not fit into the Cartesian world of rational discourse. His translation of the Sanskrit text *Gita Govinda* designates it as a mystical text whereas in the Hindu tradition it was more human than mystical, combining the devotional, the erotic and the intensely poetic at the same time. He, as a translator, denuded the original of its richness and variety in order to make the poem conform to an “image” acceptable to the “European taste.”

Orient as the Other of Europe

In his article “Orientalism,” Said observes that the way of controlling the Orient is by constructing the Orient as the Other of Europe. Orientalism is a terrain of discourse that constructs the Orient as the Other of Europe. As translation is akin to an exercise in literary criticism in its use as a form of interpretation, it is a site of

ideological manipulation. The mystery and fear that shrouded the Orient necessitated the innovation of a literary discourse that could tame and transpire it. The first step in this direction was to construct an imaginative geography that would in turn fuse a physical geography. As analogues, culture and power can be represented in identically structured paradigms. Translation as a form of Cultural Studies involves textual politics.

The notion of a primitive innocence, of simplicity and naturalness, and, above all, of mysticism or spirituality becomes the basic notes of all future rewritings about the cultures of India. These are the domains in which the colonized can be safely contained and the colonial mission justified. The cultural stereotype of the colonized race as childlike, innocent and primitive has been constructed through translations so as to demonstrate the need to help them grow up. This is a disguised way to contain the colonial subject within a discursive domain that does not clash with the more sophisticated, advanced and “civilized” cultural values of the West. The images of India that came through these translations were quite consistent with the colonialist agenda of maintaining superiority.

They perfectly agree with the image that Macaulay portrayed earlier in his “Minute on Indian Education”: I have no knowledge of either Sanskrit or Arabic. But I have done what I could to form a correct estimate of their value. I have read translations of the most celebrated Arabic and Sanskrit works. I have conversed both here and at home with men distinguished by their proficiency in the Eastern tongues. I have never found one among them who could deny that a single shelf of a good European library was worth the whole native culture of India and Arabia. ... It is, I believe no exaggeration to say that all the historical information which has been collected from all the books written in the Sanscrit language is less valuable than what may be found in most paltry abridgements used at preparatory schools in England. (Lefevere, 1992: 241) The political and hegemonic agenda of translations is evident when Macaulay specifically insisted that he gained such a thorough estimation by reading translations. The auto translation of Rabindranath Tagore’s poetry in English clearly reveals the hegemonic power of the “images” that existed in the dis-

course of the English language regarding the imaginative literature in India. An innovator and pioneer who shaped the modern period of Bengali and other literatures, he presents a very different facet of himself in his translations. He manipulated the translations of his poem to suit the prevailing notions of the “poet-prophet” from the East, and in doing so he was simply submitting to the hegemonic power of “images” that had been constructed through Orientalist translations (Mukherjee, 1994: 107). His creative genius in translation is appropriated to suit the sensibility of Western readers.

Translation of Indian culture was used to further the British technique of indirect rule. Niranjana points out that Ethnographic and Orientalist images of Africa and Islamic political traditions helped to legitimize colonialism by their refusal to discuss how Europe had imposed its power and its conception of a just political order (1995:78). The colonial discourses of translation reproduced the colonial divide in an inverted form as a colonial “us” interpreting or representing a colonized “them.” This process of using translation as a medium of power establishment is at work in the postcolonial space where the colonized “them” gets shifted to categories determined by race, class, caste and gender.

The politics of English Studies in the Commonwealth

The politics of translation is closely related to the politics involved in the prominence acquired by English Studies in the Commonwealth. In his *Introduction to Literary Theory* Terry Eagleton connects the popularity of English Studies to the emergence of working class education and of women’s education. English Studies has assumed a paradoxical dimension: it has been at once a tool for nationalist discourse and a colonialist discourse. Colonialist writings in English have tried to perpetuate colonial rule in British colonies, whereas the nationalist writings have attempted to replace the colonizer with the native governments. These conflicting interests in English studies have been leveled through a homogenized literary history published by the two great universities in Britain; *The Concise Cambridge History of English Literature* edited by George Sampson and *The Cambridge History of English and American Literature* edited by Arthur Compton Rickett and Thomas Hake rec-

ognized English authors of colonies on par with British writers. This is a deliberate attempt to neutralize the political weight of nationalist writings. The elements of resistance in these writings have been ignored by erasing the difference between authors of colonies and British authors. Only Stephen Greenblatt objected to this type of literary history which he considers mixed and impure where the voices of the victorious and the vanquished are put together. The colonisers deliberately ignored the difference and created the false impression that they were accommodative and reconciling. New Historicism explicates an awareness of the contexts of power relations in a literary text. In his critical exposition of New Historicism and Cultural materialism, John Brannigan states: "New Historicism is a mode of critical interpretation which privileges power relations as the most important context for texts of all kinds. As a critical practice it treats literary texts as a space where power relations are made visible" (1998: 6). New Historicism is a discursive site where elements of history, culture and power overlap.

Gender Equations

A major area where translation wields its power to create new classes of binary opposites is that of gender equations. Sherry Simon, in her *Gender in Translation: Cultural Identity and the Politics of Transmission*, criticizes translation studies for using the term culture "as it referred to an obvious and unproblematic reality" (1996:9). Simon approaches translation from the angle of gender studies.

Translators and women have been historically weaker figures in their respective hierarchies: translators are subservient to authors, women inferior to men. Woman and translator have been relegated to the same position of discursive inferiority. Though translation is equated with female gender in the context of its assumed inferiority to the original, there are situations in which translation in the hands of a male translator contributes to the marginalization of woman. The mainstream language is male-stream language which can be appropriated as an instrument of oppression. The language and style, the imagery, the syntax, the tone and spirit of the surface and deep structures, all can be distorted to perpetuate masculine hegemony. There is a language of sexism in translation studies, with its images of dominance, fidelity, faithfulness, and

betrayal. Language is one of the means of classifying and ordering the world. Language is at once a means of representing and even manipulating reality. Linguistic structures bring out a realistic world which, if inaccurate, leads to misunderstanding. If the rules which underlie our language system or symbolic order are invalid, then the audience are continually deceived: "The politics of translation takes on a massive life of its own if you see language as the process of meaning construction" (Venuti, 2000: 397). Language often works as a discourse of confinement. The power to encode and decode the language makes a phatic divide into the dominant group occupying the pivotal position as the masters of the discourse and the marginalized groups kept under a panoptic surveillance as the captives of the discourse they fail to decode.

Dale Spender questions man made language as an arbiter of reality: The group which has the power to ordain the structure of language, thought and reality has the potential to create a system of beliefs which is beyond challenge. The group which has the power to ordain the structure of language, thought and reality has the potential to create a world in which they are the central figures, while those who are not of their group are peripheral and therefore may be exploited. In the patriarchal order, this potential has been realized. (2003:147)

Patriarchy as a dominant ideology has created its own strategies to perpetuate its reign in the society. One of the means to perpetuate patriarchy is through the structure of language. The man-made language is a deceptive medium which fortifies the octopus-like grip of patriarchy in the society. Those who do not conform to the parameters of this language are driven to the periphery. Spender further explains the male role in the construction of linguistic structures:

Males, as the dominant group, have produced language, thought and reality. Historically it has been the structures, the categories and the meanings which have been invented by the males and they have been validated by reference to other males. (2003: 147)

Language and the conditions for its use structure a patriarchal order. This order is characterised by a denial of linguistic freedom and equality to the female Other.

Semantic rules as Male Norms

One of the semantic rules which is operative in language is that of the male-as norm. While this rule operates, the world is classified on the premise that the standard or normal human being is the male and when there is but one standard, those who are not male are allocated to a category of deviation. Hence the fundamental classification scheme is one which divides humanity into two equal parts: into those who are plus male and those who are minus male.

The man-made language is at play in translations, especially where the translator is a man. It is commonly observed that the back translation of a source text authored by a woman but translated by a man would often fail to yield a gynocentric text, but an androcentric one. This is because the language of translation essentially contains the metaphors of gender within it. A scrutiny of every aspect of the language from its structure to the conditions of its use would lead to the detection of both blatant and subtle means by which the edifice of male supremacy has been assembled leading to the eclipsing of the female presence.

Sherry Simon gives examples of Canadian feminist translators from Quebec like Barbara Godard and Nicole Brossard who seek to emphasize their identity and ideological stance in the translation project. They make translation a means of reinventing and sternly asserting the presence and power of female identity and creativity. One of these, Barbara Godard, theorist and translator, is openly assertive about the manipulation this involves: The feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text. (1980:97)

Translation becomes a site of manipulative dimensions, operating with specific ideologies and policies. My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every translation strategy to make the feminine visible in language. (Simon, 1996:9)

One such strategy she uses is the treatment of linguistic markers of gender. This includes the use of a bold “e” in the word “one” to emphasise the feminine and

the capitalization of “M” in “HuMan Rights” to show the implicit sexism (Simon, 1996: 21). Feminism has been one of the most potent forms of cultural identity to take on linguistic and social expression over the last decades. In this context, Spivak appropriately remarks: “The task of the feminist translator is to consider language as a clue to the working of gendered agency” (Venuti, 2000: 397). The works of feminist scholars have helped to emerge a clear sense of language as a site of contested meanings. Spivak considers translation as an important approach in pursuing the larger feminist agenda of achieving women’s ‘solidarity’. Translation for Spivak is an act of understanding the Other as well as the Self. For her it has a political dimension, as it is a strategy that can be consciously employed. She uses the feminine adjectives like submission, intimacy and understanding for theorizing translation.

Language is essentially androcentric and feminists like Alicia Ostriker feel the need to purgate it to get rid of the masculine traits hindering the expression of female identity and selfhood. In her *Stealing the Language*, she speaks about the need to infiltrate in the androcentric elements and to bring in gynocentric views. Her call is essentially about stealing the male-centred language so as to make it essentially feminine, capable of expressing the essential female in literature. Gender is an element of identity and experience which, like other cultural constructs, takes form through social consciousness. Gender is never a primary identity emerging out of the depths of the self, but a discursive construction enunciated at multiple sites. The meaning of translation within a universe of shifting borders has often been challenged by feminist critics, emphasizing the power of translation to define and articulate Otherness. Spivak explains this matter in “The Politics of Translation”: ...the way in the staging of language produces not only the sexed subject but the gendered agent, by a version of centering, persistently disrupted by the rhetoricity, indicating contingency. Unless demonstrated otherwise, this for me remains the condition and effect of dominant and subordinate gendering. (Venuti, 2000: 408)

Spivak finds translation as a medium that can be appropriated for the continuation of gender politics. Materials inimical and hostile to the assertion of the female identity can be cleverly let in through translation.

Translation Studies has been impelled by many of the concerns central to feminism: they are the distrust of traditional hierarchies and gendered roles, deep suspicion of rules defining fidelity, and the questioning of universal standards of meaning and value. Language intervenes actively in the creation of meaning. Language does not simply mirror reality; it contributes to reality with possible distortions in reality. Translation refers to a process of inter-linguistic transfer. Translators communicate, re-write, and even manipulate text in order to make it available to the target language public. They can use language as cultural intervention, as part of an effort to alter or assert expressions of domination. Language can often act as a legitimating tool of patriarchal authority.

Spivak brings together feminist, postcolonial and post-structuralist approaches in "The Politics of Translation." She speaks out against the Western feminists who expect feminist writing from outside Europe to be translated into the language of power, English. Such translation is often expressed in "translationese," which eliminates the identity of the politically less powerful individuals and cultures.

Subject Position of a Translator

Translation becomes a means of creating and articulating Otherness, be it cultural, ethnographic or sexual. In this regard, Spivak points out: In the act of whole sale translation into English, there can be the betrayal of the democratic ideal into the law of the strongest.

This happens when all the literature of the Third World gets translated into a sort of with-It translatese, so that literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan. The rhetoricity of Chinese and Arabic! The cultural politics of high-growth, capitalist Asia-Pacific, and devastated West Asia! Gender difference inscribed and inscribing these differences. (Venuti, 2000:400) Spivak is concerned with the ideological consequences of the translation of Third World literature into English and the distortion it entails. Spivak's essay "Can the Subaltern Speak?" best demonstrates her concern for the processes whereby postcolonial studies ironically re-inscribe, co-opt, and rehearse neo-colonial imperatives of political domination, economic exploitation, and cultural erasure.

She addresses vital issues: the postcolonial critic unknowingly complicates the task of imperialism. She doubts whether “postcolonialism” is a specifically first-world, male-privileged, academically institutionalized discourse that classifies and surveys the East in the same measure as the actual modes of colonial dominance it seeks to dismantle.

What Spivak says about the attempts to theorize postcolonial subject is pertinent to the task of translating the third world subject. The subject position adopted by the translator and the hidden politics in his attempt to comprehend and voice the subaltern consciousness is open to debate. There are silences in the subaltern text that refuse to be translated, silences which are rather more significant than the voices. In this regard, Spivak asks: How can we touch the consciousness of the people even as we investigate their politics? With what voice consciousness can the subaltern speak? (1988:285) Spivak suggests that any attempt from the outside to ameliorate their condition by granting them collective speech invariably will encounter more serious problems: a logocentric assumption of cultural solidarity among a heterogeneous people, and a dependence on western intellectuals to “speak for” the subaltern condition rather than allowing them to speak for themselves. As Spivak argues, by speaking out and reclaiming a collective cultural identity, subalterns will in fact re-inscribe their subordinate position in society. The academic assumption of a subaltern collectivity becomes akin to an ethnocentric extension of Western logos—a totalizing, essentialist “mythology”—that does not account for the heterogeneity of the colonized body politic.

The position of the subaltern woman is more deeply inscribed with political equations. The ideological representation of the subaltern female is a problematic issue:

Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. Both as object of colonialist historiography and as a subject of insurgency, the ideological construction of gender keep the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (Spivak, 1998: 287) The endeavor

to translate the subaltern, and especially if the subaltern is a woman, becomes problematic and turns out to be a site of political and cultural manipulations and appropriations.

Translation is primarily a creative act carried out through the medium of language. Language is a deceptively political medium. It is not a passive or neutral medium that allows an experience to be represented neutrally. The reality represented by language is a language-specific reality. It creates epistemological structures with ideological gravity. Translation is also an act of generalizing the contents of the literary text. Any act of generalizing or universalizing a discourse is an attempt at de-politicizing the experience represented in the text or its political message. A translation has to overcome the innate nature of de-politicization associated with the linguistic medium of translation. He/she has to skillfully evoke the subversive structures of language to overcome the inherent nature of de-politicization.

Translation is a process of carrying across from one language to another, from one culture to another. But in the process of carrying across the peripheral layers of the text, it also pronounces certain deep layers wrought with ideological, political, ethnographic, cultural, and gender constructs. Translation ceases to be a mere linguistic act, neutral and simple but is rather a cultural act with its own equations of power and dominance, centre and margin depending on the temporal and spatial context of the TT and ST.

Text and context in translation

The notion of context is central to a variety of disciplines concerned with language use, including translation studies. A brief outline of the major ideas about context – and by implication text and discourse will be given – as they have been developed in different research traditions, before exploring their usefulness for translation.

1.1. The philosophical tradition: Philosophers who have concerned themselves with language have viewed context as either something contributing to the inherent deficiency of language as a tool for logical thought, or as something inherently worth-

while and constitutive of the condition human. It is the latter tradition which is of interest for translation. This tradition is often linked in modern philosophical thinking with the work of Wittgenstein (1958/1967:35) and his emphasis on language as a type of action.

Wittgenstein recognized that the meaning of linguistic forms is their use, and that language is never used to simply describe the world around us, but functions inside actions, “language games” (Sprachspielen), which are embedded in a “form of life” (Lebensform). The idea of analysing language as action was further pursued in the tradition of the British Ordinary Language Philosophy, particularly by Austin (1962), who emphasized the importance of the context of a speech act for linguistic production and interpretation in the form of socio-cultural conventions. It is through these conventions that the force and type of speech acts is determined.

Austin perceived that to perform a speech act depends on the relevant felicity conditions, which are in effect specifications of the context enveloping them. With his emphasis on conventions as shared norms, Austin – unlike later scholars concerned with speech act theory, most notably Searle – gives clear priority to social aspects of language rather than a speaker’s state of mind, intentions and feelings. Another theory of context-dependency was developed by the German philosopher Gadamer (1986–1995). Gadamer also emphasizes the role of conventions, which are, in his opinion, taken for granted, hidden, continuous and beyond consciousness. The importance of conventions tacitly shared by text producers and receptors is reflected in Gadamer’s view of context, whereby detailed contextual–interpretive analysis of texts is necessary in order to achieve a “fusion of horizons”. Both writer and reader are united in their context-dependence. In opposition to the ideas of Popper (1989), who believes in the changeability of conventions and the necessity of critically reflecting on and revising them, Gadamer emphasizes the inherent limitations of both reflection and criticism, and he insists on the immutable character of context-dependence. In this study Popper’s idea is followed to show that changeability is possible in the transmission of women in translation is possible especially in inter-semiotic translation from text to films.

1.2. The psychological tradition: Particularly influential for further developments of ideas about context has been the notion of context formulated by Grice (1975) in his theory of implicature in language use. Grice assumed the operation of certain conversational maxims that guide the conduct of talk and stem from fundamental rational considerations of how to realize co-operative ends. These maxims express a general co-operative principle and specify how participants have to behave in order to converse in an optimally efficient, rational and co-operative way: participants should speak sincerely, clearly and relevantly and provide sufficient information for their interlocutors. In Grice's view, speech is regarded as action, and it can be explained in terms of the beliefs and purposes of the actors. Grice's theory is thus in essence a psychological or cognitive theory of rhetoric. This also holds for Sperber and Wilson's (1986) relevance theory, in which the Gricean maxim of relevance is further developed, and in which context is clearly a psychological concept. Context is defined by Sperber and Wilson (1986:15) as "the set of premises used in interpreting it [an utterance]"; it is a cognitive construct and a "subset of the hearer's assumptions about the world". For Sperber and Wilson, then, context does not comprise external situational, cultural factors but is rather conceived as a "cognitive environment", implying the mental availability of internalized environmental factors in an individual's cognitive structure. Context is bound up with assumptions used by hearers to interpret utterances, and all interpretive efforts are made on the basis of the relevance of given assumptions, i.e., the likelihood that adequate contextual effects are achieved with a minimum of processing efforts. The principle of relevance is regarded as part of general human psychology, and it is through this principle that humans are able to engage in interpreting utterances. As opposed to such psychological approaches in which context is conceptualized as depending on an individual's internal psychological processes, socio-cognitive approaches to context consider language choices to be intimately connected with social-situational factors. Thus, Forgas (1985) stresses the important role social situations play for the way human beings use language. He considers verbal communication to be an essentially social act, and points to the fact that interaction between language and social context can be traced back to the early years of language acquisition (cf. Bruner, 1981). Both the meanings of utterances

and the shared conceptions and definitions of the social context enveloping linguistic units are here regarded as the result of collective, supra-individual, cognitive activities. But there is also a 'third way' in psychological theorizing about context. This encompasses both individual and social processes. Its propagators (e.g., Clark, 1996) focus both on individual cognitive processes and their social conditioning in concrete acts of language use. Language use is regarded as a form of joint action carried out collaboratively by speakers and hearers who form an ensemble. According to Clark (1996:29), "language use arises in joint activities", activities which are closely bound up with contexts and vary according to goals and other dimensions such as formal versus informal, egalitarian versus autocratic as well as other participant-related variables. Over and above taking account of these external dimensions, Clark also operates with the concept of 'common ground', taken over from Stalnaker (1978). This is a psychological notion which captures what speakers/hearers bring with them to a joint activity, i.e., their prior knowledge, beliefs, assumptions, etc., all of which accumulate in the course of the activity. Different types of common ground thus range from personal, communal, national to global, and comprise inferences about our common humanity as well as linguistic, dialectal, cultural and affective-emotive factors, which affect the transmission of the female characters in translation.

1.3. The pragmatics tradition: In the tradition of pragmatics, conceptualizations of context have played such an overridingly important role that the very definition of pragmatics is often bound up with the notion of context. Thus, Stalnaker (1999:43) writes that "Syntax studies sentences, semantics studies propositions. Pragmatics is the study of linguistic acts and the contexts in which they are performed". And we might even say, with Levinson (1983:32), that pragmatics is "a theory of language understanding that takes context into account". The underlying assumption here is that in order to arrive at an adequate theory of the relation between linguistic expressions and what they express, one must consider the context in which these expressions are used. In pragmatics, attention is given to how the interaction of context and content can be represented, how the linguistic expressions used relate to context. The relationship between content and context is however never a one-way street: content expressed also influences context, i.e., linguistic actions influence the

context in which they are performed. The effects of this dependency are omnipresent and decisive for the construction and recovery of meaning. But context also plays a role in the overall organization of language, affecting its syntactic, semantic, lexical and phonological structure to the point that, as Ochs (1979:5) puts it, “we could say that a universal design feature of language is that it is context-sensitive”. A pragmatic framework would then need to include a general representation of contextual features that determine the values of linguistic expressions, with context being represented by a body of information presumed to be available to the participants in the speech situation. Given the need to specify context as features of this situation, a distinction must be made between actual situations of utterance in all their manifold variety and the selection of only those features that are linguistically and socio-culturally relevant for both the speaker producing a particular utterance and the hearer who interprets it. It is exactly this distinction that Leech (1983) refers to when he distinguishes between general pragmatics on the one hand and sociopragmatics or pragmalinguistics on the other, and pleads for the usefulness of a narrow view of context as background knowledge shared by addresser and addressee and contributing to the addressees’ interpretation of what the addresser means by his or her utterance. Context in this more specific sense would then cover “the social and psychological world in which the language user operates at any given time” (Ochs, 1979:1). This includes participants’ knowledge, beliefs and assumptions about temporal, spatial and social settings, previous, ongoing and future (verbal and non-verbal) actions, knowledge of the role and status of speaker and hearer, of spatial and temporal location, of formality level, medium, appropriate subject matter, province or domain determining the register of language (cf. Lyons, 1977:574 and Halliday, 1994, on whom more is given below). As has been pointed out in particular by Gumperz (1992), context-indexical linguistic features, which he calls “contextualization cues”, invoke the relevant contextual assumptions. Among the linguistic features to be accounted for in an adequate notion of context, linguistic context or ‘co-text’ must also be evoked, i.e., the place of the current utterance in the sequence of utterances in the unfolding text/discourse must also be considered. Hence the socio-economic conditions of both ST and TT are compared in this study.

1.4. Sociolinguistic, anthropological and conversation analytical traditions: For scholars working in the fields of interactional sociolinguistics, anthropology or conversation analysis, the notion of context is of inherent, discipline-constitutive interest for a number of reasons: firstly, the features of face-to-face interaction are both a primary exemplar of context and an elementary example of human social organization; secondly, the way talk in interaction is designed for, and shaped by, features of the social situation sheds light on the organization of language itself; and finally, interactants have to accomplish understanding aided by context (Duranti and Goodwin, 1992:22). Accomplishing shared agreement about the events jointly experienced by members of a particular society is of course central to what anthropologists have traditionally been concerned with in their analyses of culture, and it is also central to research into the social organization of cognition and intersubjectivity underlying talk, which has traditionally been a mainstay in all ethnographically oriented research (e.g., Cicourel, 1992). Another example of the assumption of the decisive influence of context on utterance content in anthropology is the notion of framing, first introduced by Bateson (1972) and significantly further developed by Goffman (1974). In framing their verbal behaviour, speakers and addressees can transform conventionalized expectations to fit a specific, local context and invoke genre changes.

In conversation analysis, the focus is on the analysis of talk-in-interaction and on the significance of sequential utterances as both context-creating and context determined. According to Heritage (1984), talk is in fact ‘doubly contextual’ since utterances are realized and organized sequentially and linearly in time, such that any subsequent utterance relies on the existing context for its production and interpretation, but also constitutes an event in its own right which itself engenders a new context for the following utterances. Over and above this local organization of interaction in context, there have been recent suggestions that interaction is based on the possibility of ‘projection’, with the grammar of a language providing speakers and addressees with more extensive shared paths (Auer, 2005). In other words, grammar and interaction share the common feature of ‘projectability’. This idea is consistent with seeing context as being in a dynamic relationship with linguistic phenomena,

i.e., context and text stand in a reflexive relationship, with text and the interpretation it instigates shaping context as much as context shapes text in translations.

1.5. Functional–pragmatic and systemic–functional traditions: The mutual influence between talk and context is also emphasized by German functional–pragmatists of The Wunderlich School. Scholars in this paradigm plead for a concept of context that integrates cognitive knowledge and social–institutional factors, which are seen to influence one another. They criticize, however, both the conversation analytic view of context as something that is construed on a local, ad hoc and linearly temporal basis, and the interpretative sociolinguists’ view that the contextual environment (including language itself) is projected solely via indexicality onto individual actants. Functional pragmatic scholars point out (rightly to my mind) that such a view of context really only applies to oral language, not to written language. I would support this criticism, and also extend it to the conceptions of context propagated in all the traditions reviewed above, where the critically different constraints holding in written language are not consistently explicated because of these traditions’ bias towards spoken language.

In the functional–pragmatic approach, the speech situation is defined as an action situation in which linguistic forms such as personal pronouns, sentence types and modality assume new, contextually determined values. The approach makes an explicit distinction between online emergent talk and pre-fixed written texts. Context is here replaced by the notion of ‘constellation’, a situation of joint actions in which the communicative needs and goals of actants – both as actants copresent in an oral speech situation and as actants separated in space and time in the “stretched-out speech situation” characterizing written language – are accounted for, and communicative deep structures are represented. Constellations play an important role in the pragmatic analysis of the mood of an utterance (question, command, assertion), which is recognized as being both ontologically and phylogenetically of primary importance. Such a view is very similar to Halliday’s (1994:58) systemic–functional theory, which I describe in more detail below and where, in a comparable way, fundamental speech roles (such as giving or requesting information or goods and services) and their functional basis are regarded as primary. In both functional–pragmatic and sys-

temic–functional theory, the preference for using a broad textual functional explanation for linguistic phenomena, combined with a detailed description of linguistic expressions in both their oral and written contexts, makes these approaches – unlike all others reviewed above – useful and appropriate for the interpretation, analysis and production of text, which is what we are concerned with in translation: translation is an operation on (pre-existing) written text as opposed to talk as oral, linearly and sequentially unfolding, negotiable discourse.

To sum up the discussion so far, context is a highly complex notion, conceptualized in a variety of ways in different disciplines, some of which I have briefly characterized above.

Context can be regarded as encompassing external (situational and cultural) factors and/or internal, cognitive factors, all of which can influence one another in acts of speaking and listening. In many approaches, context – and the relationship between context and language – is regarded as dynamic rather than static. Context is taken to be more than a set of pre-fixed discrete variables that impact on language, and context and language are considered to be in a mutually reflexive relationship, such that language shapes context as much as context shapes language. Thus emerges an approach to translation that is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translation. According to Lefevere and Bassnett (1990), the study of translation practices has moved on from a formalist approach and turned instead to the larger issues of context, history and convention. Translation cannot be defined a priori, once and for all. What translation means has to be established in certain context. Contextualization of translation brings first culture and then politics and power into the picture which in turn mostly affects the transmission of women in the translations.

Chapter 3

History and Context of Kannada novels in English translation

Chapter 3

History and Context of Kannada novels in English translation

The complexity of translation, one of the most complex things in human history, lies in the multitude of and the delicate relationship among its relevant factors. Translation is never innocent. There is always a context in which translation takes place, always a history from which a text emerges and into which a text is transposed. The situation-in-culture has been given much emphasis. In translation, Gentzler says: “Subjects of a given culture communicate in translated messages primarily determined by local culture constraints. Inescapable infidelity is presumed as a condition of the process; translators do not work in ideal and abstract situations or desire to be innocent, but have vested literary and cultural interests of their own, and *want* their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform to existing cultural constraints”. (1993: 134,) Thus emerges an approach to translation that is descriptive, target-oriented, and functional and an interest in the norms and constraints that govern the production and reception of translation. In the Indian context translation activity was more difficult from the rest of the world because of its multi-cultural and multi-lingual identities. Hence the colonization of India provided its only link language that too in a foreign tongue, that is English. the independent government of india was aware of this problem hence soon after independence it set up the Sahitya Akademi a central academy of letters in 1947 at Delhi. it announced annual awards for outstanding books in each Indian language. It also provided for the translation of the award winning book to be translated into

English and made it available to be translated into several other Indian languages. the main function was “to work actively for the development of Indian letters and to set a high literary standards, to foster and coordinate literary activities in all the Indian languages and to promote through them all cultural unity of the country”. (Surjeet Mukherji Translation as Discovery) The fact that all the reference volumes published by the Sahitya Akademi have been in English and its literary periodical, “Indian Literature” is also in English establishes English as the medium of widest literary translations among Indians.

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During the period of this report, The State Central Library Bangalore was contacted and asked for the number of Kannada novels published. The given number was 3500 (approximately) in the last fifty years. When a comparison was made between the numbers of novels published and the number of the English translations published, it was found that only 7.22% of the Kannada novels were translated into English. The Wikipedea has listed 27 kannada novels as ‘critically acclaimed’ novels of the world. Shivaram Paddikal in his book “Naadu-Nudiya Roopaka” has listed 160 novels as ‘scholarly’ novels and Dr. G.S.Amur in his critical analysis of Kannada novels in “Kannada Kathana Sahitya-Kadambari” chooses to critically analyse 74 novels, of these 74 novels 20 novels have been translated into English. Of twenty novels eight are Sahitya academy award winning novels, is there a connection between critically acclaimed novels and their English translations? Are only award winning novels considered well enough for English translations? What are the criteria for translation? That of course needs to be studied in detail. Another fact that emerged from enumerating the translated novels was the disparity in the number of books written by male authors and female authors. Out of the 36 English translations, only four novels are by women writers. At the same time, women have translated 12 of the books. Women in collaboration with the authors have translated two the other books, therefore out of the 36 books 14 books are translated by women. Why are women engaged in translations? Writers like von Flow tow and Sherry Simon of course answer this question in “Gender and Translation” but how does it affect the Indian context and Kannada women writers specifically needs to be studied.

India institutionalized translation and creative writing for the first time through the Sahitya Akademi in 1954 and the National Book Trust in 1957. The push towards creating a Pan Indian form and reinforcing 'Unity-in-Diversity' fitted well with the Neheruvian vision of India. Keeping that in mind institutions like Sahitya Akademi chose to confer awards on reputed translations from each language and undertook to translate them from one Indian language to the others.

As a sovereign nation state India felt the need to invent foreground and bestow common symbols upon a conglomerate of different linguistic states. The state perceived the need to establish common links among different linguistic communities and create literary awareness of all literatures. Issues of translation in post independent India are intricately connected with the new identities that emerged in the light of the bifurcation of the Indian landscape along linguistic lines. The issues of language and nation acquired new emphasis and since then have directly or indirectly determined the course of translation activity in the state. The growth of the regional identity of each linguistic state also influenced Kannada activists and led by Sri Venkatrao Alur the "Karnataka Ekikarana" movement took place and led to the "Karnataka State" and a "Kannada" identity. Padikkal shows in his study of the Kannada novel that the novel emerged as part of the new cultural economy of the nation. He argues that the Kannada novel simultaneously helped create a national as well as Kannada identity, both emerging as complementary notions, because the same process of historical change and modernisation underlay both the creation of linguistic identity as well as national identity (Padikkal 1993). While Nair draws attention to the specificity of a Kannada context that was different from a national context because the state here, unlike the colonial state, was not perceived as alien by the subjects, Padikkal argues in contrast that Kannada identity is coeval with national identity because of the similar processes of modernisation underlying both. This gave rise to the 'great' and 'little' traditions. The mainstream literature 'The Kavirajmarga' on the one hand and the indigenous folktales on the other hand, "Classical tradition exists and continues very often at the cost of smaller homegrown traditions" 2 (Kothari pg 35) this led A.K.Ramanujan to believe that Sanskrit was over emphasized in India while other languages especially Kannada had been marginalized. Hence he started

translating into English what he called the “Bhasha” literature namely the folktales. It is relevant to note that Ramanujan was employing English to issue some historical corrections about languages and their hitherto shadowy existence in India. This informs much about the English translation activity in Kannada literature. Thus the translation of Ramanujan’s Kannada works and the establishment of the Writer’s workshop in 1958 brought an increased activity of translation and publication of kannada texts into English. Ramanujan not only brought Kannada into focus but also introduced a modern and acceptable idiom for English translations. In a translation career spanning three decades Ramanujan made English translation appear sophisticated and professional. With all this however he remained a solitary example of the “successful” translator for years.

Therefore an attempt has been made in this chapter to get an overview of both the history and context of English translations of Kannada novels.

The advent of English education and with the sincere efforts of Orientalists like Sir William Jones (1746-1794), the founder of Royal Asiatic Society and Civil Servants and forward-looking foreigners like Couchman and Kittel who took pains to translate kannada works into English there began the English translations of Kannada Texts.. Kittel wrote a Kannada to English dictionary and A.E.Couchman translated the novel “Indirabai” by Gulvadi Venkatrao in 1908.

Indira Bai (1899) written by Gulavadi Venkata Rao (1844-1913) is generally regarded as the first social novel in Kannada. The author belonged to the Saraswat community which produced many literary figures in Kannada in the early 20th Century. Born in Kundapura in Udipi district (then South Canara), he was educated at Mangalore and received his B.A. degree from Madras. Gulavadi worked in the Police Department and retired as an inspector. In this novel, Gulavadi Venkata Rao depicts the crisis faced by the Indian woman in a rapidly changing world. The novel investigates questions of colonial modernity, religion, community identity and the fashioning of the “new woman”. This transformative novel harshly criticises a society which, unaware of the essence of religion, merely practises its external rituals. The novel argues that society must learn “discrimination appropriate to our times”; it must re-

store true faith, uprooting fossilised religious practices. As Indira Bai shows, the above process is possible only through education. According to Dr.G.S.Amur¹ “Indirabai is the closest narration to the Indian tradition of storytelling” in the sense that the description of nature is very poetic and imaginative, keeping in tradition with the Indian way of story-telling. It is a simple love story between Indira and. Both of them are educated and intellectuals, they think about what they want and are ready to face the obstacles placed before them by Indian traditions and social norms. The first English translation of Indira Bai was done in 1903 by M.E. Couchman, a district collector. Presently a translation of this novel was done jointly by Dr. Shivarama Padikkal and Dr. Chitra Panikkar, both from the University of Hyderabad. The introduction is by Dr. Shivarama Padikkal. This series is co-ordinated by Meenakshi Mukherjee. (The Hindu 2-7-2000).

After that there was not much of translation activity in the English translations of Kannada literature. There is a long gap of seventy years between the first translation and the succeeding translations of Kannada novels into English. The reason could be that the novel as a genre was relatively new to Kannada literature and there were not enough works in this form to choose from for translation activity. There were other forms of literature getting translated into English. In the meanwhile translation activity continued to limp along, for the translation of the Kannada novels. “Marali Mannige” by Shivaram Karanth was first translated as “Return to the Soil by Ananthmurthy Rao, in 1974. “Choma’s Drum” was translated by U.R. Kallur in 1978. He was a famous award winning novelist. He won the Jnanapith award in 1978. “Mukkajjiya Kanasugalu” was translated by T.S.Sanjiv Rao in 1979; this novel won the Kendra Sahitya Akademi award in 1985. The central character, Mookambika is a child widow. The entire novel revolves round Mookajji through whom Karanth’s vision of life, his philosophy, his thoughts about the evolution of human civilization and his scepticism find expression. Though a child widow, who has had no formal education and who hardly, stirs out of her seat under the peepal tree, Mookajji appears to have digested the wisdom of the vedas and puranas. She has an extraordinary ability to sense the history of any place or object she comes in contact with. She questions all traditions regardless of their antiquity and the sanctity attributed to them.

She has no respect for ascetics who hid themselves in the forests because they lacked the courage to face the world. She even refuses to believe that the omnipotent God would have needed so many avatars to control his own creation. She understands the relationship between birth and death and she sees the worship of the Linga as a celebration of the act of union between the male and the female. Her ideas about human history, society, religion, dogma are expressed with amazing clarity and simplicity.

“Like all mystics, whose truth is too bitter for the world, Mookajji also is dubbed mad and possessed. She clams up after being beaten black and blue by an exorcist and remains silent for years afterwards. The only one who believes in her is her grand nephew, Subbaraya. An amateur archeologist, he picks up stray objects and gets Mookajji to enlighten him on their history. Even his wife Seethe, who is embarrassed by the way Mookajji exposes the hypocrisy and vanity of her guests, is forced to admit that there is something divine about the old lady. But for unhappy souls like Nagi and Ramanna, whose lives she mends, she is the incarnation of Goddess Mookambika herself.” Laxmi Chandrashekhar (“THE HINDU” October 2004) Karanth continued the depiction of women in the reformist tradition as thinking progressive beings but he also pointed out the extremities of the social consequence that such progressive women must endure in a traditional society like India.

“Kudiyara Kusu” was translated as the “Headman of the little hill” by H.Y.Shardaprasad in 1979. The interesting point to be noted here is that in the seventies decade only one novelist Karanth’s works were translated into English. The reasons could be attributed to the fact as D.L.Narsimhachar says that he was a pioneer in contributing a novel in Kannada on epic scales of social issues.(1969;p:441) He had standardized the Kannada language. Laxminarayan Alva says that Kannada prose was like a prince all decked up in similes and metaphors, scholarly phrases and poetic alliterations. It was totally alienated from the speech of everyday usage and it was Karanth who “Dethroned Kannada prose, and stripped it of all decorations, dressed it in simple words and brought it within the grasp of thousands of readers” (1969:p:299). The language was thus standardized in such a way that it lent itself easily to transla-

tions. He was also translated in a number of Indian languages at the time and became a well known writer throughout India. That is the reason why his book was chosen in this study for a comparative analysis as the the writer with the highest number of novels translated into English.

The next novel in this genre was Masthi Venkatesh Iyengar's "Subbanna". The novel depicts the influence of reality and idealism on the protagonist Subbanna. In his search for an ideal life he neglects to face reality of his wife and children and when they die one by one, he feels lost and takes solace in his music. In this novel the woman has no identity at all except as a symbol of reality. The author himself translated this novel into English which was published by Jeevana Karyalaya Bangalore. There seemed to be dearth of good translators and readership and more importantly the universal and narrow concept that translation is inferior to and secondary to the original continued to assert the motivation behind translation. The limitation seemed particularly in the area of English translation because English seemed an inadequate TL to carry across the regional ethos. Masti, for all his mastery of English, and love for its literature, strongly—almost fanatically—holds this view He believes that no enduring or even very good work can be done by an Indian in English because—if I understand Masti rightly—the structure of one's thought is based on one's mother-tongue, and English is a foreign language learnt mostly from books. I do not agree that our knowledge of English is as wooden as that argument assumes. It is a living language, and has permeated our lives and culture. We have thought some of our best thoughts, learnt some of our best learning, in it; we have used it in our most intimate intercourse with our friends in joy and sorrow. It has been so long with us now that it has become an Indian language by naturalisation. It has of course acquired certain characteristics from the environment here as it has in America and Australia—peculiarities of idiom which are racy of the Indian soil, and which make it different from the King's English or the dialects of England, or Scotland or Ireland—but it is English, and very live English at that. I am convinced that if an Indian has in him things worth saying and has adequate command of Indian English, it would be folly for him not to employ that vehicle. He would in fact reach more people that way than by any other.

A dramatic increase in translation activity of novels from Kannada to English was heralded by the translation of U.R.Ananthmurthy's "Samskara" by A.K.Ramanujan in 1976 was published by Oxford University Press. It was so well received that it most certainly brought out a readership for English translations. A.K.Ramanujan who had so far translated only poetry establishing a new idiom of English for Kannada translation had now turned to translation of a novel. U.R.Anantmurthy's masterpiece is considered as a classic in Indian literature. Its fame soon crossed the linguistic barriers with its English translation and that continued with the translation of the novel into many languages with steadily growing interest. In a real sense the powerful journey of Samskara began in its translated form. Ramanujan worked as a professor of English at university of Chicago from 1960's till his death in 1993. His language had a natural flow that suited the western literary circle and gained wide attention from western critics. "Why other translations of great writers of India who have more competence have fallen on the deaf ears of western critical circle is a poignant question today. Do we require a competent translator like Ramanujan today? Is it necessary for India to make translation discipline more professional?" asks Dr. Sharayu Potnis.(2014.P27) but more than the language it was the context that contributed to its wide circulation.Nalini Natrajan says that the context in which Samakara was made visible in film and translation "disturbed the secular milieu of Nehruvian consensus and revealed a critique of brahminism that had taken full advantage of mobility offered by colonial structures and yet relied for its power on the caste system". (1999-P155) it projected Indian Male Brahminism not as an outdated issue irrelevant to modern life but as a reflection of the ongoing power game entirely based on the caste system.

In the 1980s a few novels were translated "Kaadu" by Srikrishna Aladhalli was translated as "The Woods" by Dr. Rajive Taranath in 1980. Awadheshwari written by Punecker is a period novel that examines the nexus of power politics in ancient India. He got the Sahitya Akademi (The National Academy of Letters, India) award in 1988. A well researched political novel of the Vedic times, it is a brilliant word-picture of the socio-political ethos of the period. In particular, it centres on the fulcrum of the practice of niyoga, the practice, prevalent at the time, of

legal adultery, of an infertile husband allowing his wife to beget progeny from another man. Through a host of plots and subplots, it tells the reader how the practice came to an end. The novel is one among the all-time bests of creative fiction in Kannada. It was translated by P.P. Giridhar and published by Sahitya Akademi in 1987.

This decade in the development of Kannada novels had come back full circle from reformist to intellectual to modernist and back to reformist novels. In fact writers like Poornachand Tejasvi and Niranjana had come from writing other to writing socially responsible novels. Niranjana won the Akademi award in 1982 for his novel, “Vimochane” which was translated by Tejasvini Niranjana in 1983 as “Wait for the Moon”. These were intellectual novels in the modernist style. It was in keeping with the intellectual movement that was sweeping all other genre of Kannada especially films. After the eighties review journals such as “The Indian Book of Reviews” “The Book Review” and Biblio also began to circulate regularly among the English reading public of Urban India, providing news of books translated into English the Sahitya Akademi also instituted prizes for English translation of Indian literary works. Thus Indian texts in English translation gained considerable ground at several levels. In spite of it there was no overall planning for translation and publication have happened within the limits of private resources. The novels of a well known writer in Kannada, like Niranjana, got translated entirely due to the efforts of his daughter Tejasvini Niranjana. He had very specific social principles. He advocated that there should be equality in distribution of wealth and the poor should be raised in terms of class. Hence his novels deal with the class trouble. His best known novels “Mrutyunjaya” was translated by Tejasvini Niranjana as “Coming forth by Day” in 1994. “Chirasmarane” was also translated by Tejasvini Niranjana as “the Stars shine brightly” 1997, both deal with the class struggle and draws the attention of the nation towards the problem for the first time.

Such intellectual novels in the stream of consciousness style were written by Poornachandra Tejasvi, like “Chdambara Rahasya” which won the Sahitya Akademi award in 1985. In fact his novel “Caravelho” was translated by D.A. Shankar and

Ramchandra Rao in 1990 Masti's two classic novels of this era were *Channabasavanayaka* (1950), which describe the defeat of Bidanur's chief Channabasava Nayaka (on Karnataka's coast) by "Haider Ali" in the late 18th century, and *Chickavirarajendra* (1950), which describes the fall of the tiny kingdom of Coorge (ruled by King Chikka Virarajendra) to the British East India Company. They show different aspects of the encounters between the East and the West. It is colonized because of the cunning of the British and the decadence of Chikavirarajendra, the king of Kodagu. Masti powerfully portrays how the goodness and the traditional values of these tribal people turn out to be their weaknesses when it comes to the question of encountering an alien culture and military power. As Masti suggests in the novel, this could be the story of any kingdom in India when it encountered the British in the nineteenth century. The common theme in both works is the despotism and tyranny of the incumbent native rulers resulting in the intervention of a foreign power appearing on the scene to restore order, but with its own imperialistic intentions. It was translated into English by Ramchandra Sharma and Padma Shrama in 1992 and published by Penguin India. New Delhi.

S.L. Bhairappa first came to attention in the 1960s with his first novel *Dharmasri*, although it was his *Vamsavriksha* ("Family Tree", 1966) that put him in the spotlight as one of Kannada's most popular novelists. It is a story of a respected scholar, Srinivasa Srotri, his family and their long-held values. The protagonist's young and widowed daughter-in-law wishes to re-marry, putting his family tradition at risk it was published into English as "The Uprooted" by Raghvendra Rao in 1992 published by B.R. Publications Delhi. Later it was translated by the author himself as the "SCION" in 1995 published by Minerva Press London and Manas EW Press Chennai. Bhairappa's best novel of the period was *Grihabhanga* ("Breaking of a Home", 1970), a story of a woman surviving under tragic circumstances. The characters in the story are rustic and often use vulgar language. His other important novel is "Parva", a major work in Kannada fiction acclaimed as an admirable attempt at recreating life on the sub-continent during the time of the epic Mahabharata. It was translated into English by Dr. K. Raghvendra Rao in 1994 published by Sahitya Akademi New Delhi. Bhairappa was the most popular novelist of the nineties and very much in contrast to Karanth in

the sense that Karanth was hailed for tackling issues of social significance while Bhairappa was popular on issues of Hinduism. In this study his novel *Vamshavruksha* has been chosen as the most popular novelist of the decade.

Parasangada gendethimma Written by Shrikrishna Alanahalli was translated into English as “*Gendethimma* by P.P. Giridhar in 1998, published by Macmillan India, Chennai. This was made into a popular Kannada film also the story revolves around a naïve man from the village who encounters the vile of the city for the first time in his life. *Gendethimma* provides a direct site for contestation between modernism and the native culture. Hailing from a rural background, he is an eyewitness to record the percolation of modernism in his village. In the novel *Maranki*, more than a symbol becomes a metaphor of modernity. She and her husband Gendethimma who is a peripatetic merchant become chief proponents of modernism in the rural community. By introducing a new market force backed by its alluring and decontextualized commodities, such as bra, skirt, scented oil, perfumes and other such fashionable things she becomes a harbinger of a radical change change not merely in the individual and economic aspects but in the human relationships and in the very consciousness of village itself. Introduction of this ‘new culture’ brought a context into focus that Indian villages were facing at that time. The post-modern context of the confrontation between traditional values and global marketing is once again evident in this century and might have prompted the English translation of this novel.

The manner in which Triveni and other women novelists were beginning to be talked about in the 1960s framed them within the purview of ‘popular’ literature. Interestingly, there was an increasing perception of popular literature as regressive not only from Navya perspectives but also from Pragathisheela, Bandaya and feminist perspectives. One of the reasons for the shift in the criticism of the mid-century women’s novels could be due to the changed perception of women and tradition with Navya criticism, where these notions became objects of criticism and which continue to be so even from other critical perspectives. Within this context, feminist point-of-view has been dominant across the disciplines of sociology and literary studies. Some

of these studies locate the 'agency' of the woman in the expression of female desire against a traditionally constraining space of husband and home. Meenakshi Thapan's ethnographic study of middle and upper class women in intimate relationships in New Delhi is based on the premise that women experience 'mental torture' or 'mental violence' in such relationships (1997). Patricia Uberoi examines the iconic Hindi film *Sahib, Bibi aur Ghulam* (1962, Abrar Alvi) positing desire against duty to argue that the transgressive sexuality of the wife is fated to meet a tragic end (1997). In literary analysis too, marriage, which has been an important thematic concern, has been seen as a patriarchal institution, a constraint against which women's desire is posited (Vindhya 1998). These writers posit female agency as constrained by conjugality, agency sometimes being located outside of power relations. Triveni's novels in the 1960s, acclaimed her for inaugurating the psychological novel and delineating characters within a psychological frame (Sharma 1958; *Kannada Nudi* 1955). Apart from being the first to write a comprehensive history of Kannada literature, the influential turn that Kurtakoti made in relation to the criticism of women's writing was in the choice of writers for the Kannada literary tradition within a particular frame of realism. In this frame, Triveni's writing was seen as lacking in style and content and was placed in the category of the popular. Contemporary criticism shares a similar attitude. Women writers are not dismissed, but their place in the history of the novel is not seen to be 'special'. K.V. Narayana's (1997a) recent essay on creative literature between 1956-1971 and G. S. Amur's (1994) history of Kannada prose that focus on the novel are predisposed towards a Navya position but with the rise and impact of feminist criticism in the 1980s, they seemingly accommodate a feminist perspective also.

Thus women writers of Kannada were translated by women in this decade. Sharapanjar was published into English as "The Mad Woman" by Meera Narvekar in 1997, published by Jaico Publications New Delhi. It is surprising that twenty years later the same novel is published by another woman writer as "Cage of Arrows" by Dr. C. Vimala Rao. Triveni was the one of the two women novelist to be translated in the nineties decade. Once again it could be attributed to her immense popularity with

the Kannada readers and also because she brought the women's mental disorders into focus. Hence her book has been chosen for analysis in this study.

The other woman writer to be translated in this decade was M.K.Indira. Her novel "Phaniyamma" gained international fame through the film made by Prema Karanth in the seventies and was then translated by Tejasvini Niranjana into English in 1997, which was published by Kali for Women. "Phaniyamma" has been chosen in this study due to its unique "all woman" transmission originally written by a woman about a woman's life, then made into a film by a woman and in turn translated by a woman and published by publishers for women.

Bhava written by U R Anantmurthy was translated by author himself and Judith Krall in 1998, published by penguin India New Delhi. Most of Ananthamurthy's literary works deal with psychological aspects of people in different situations, times and circumstances. His writings supposedly analyze aspects ranging from challenges and changes faced by Brahmin families of Karnataka to dealing with politics influencing their work. Most of his novels are on reaction of individuals to situations that are unusual and artificial. Results of influences of socio-political and economic changes on traditional Hindu societies of India and clashes due to such influences - between a father and a son, husband and wife, father and daughter and finally, the fine love that flows beneath all such clashes are portrayed by Ananthamurthy in his works

. "Kanuru Subamma Heggadthi" published in 1936 was translated into English in 1999, by Ramchandra Sharma and Padma Sharma as "House of Kanooru". The novel examines the life of three women Nagamma, Subbamma and Seetha who are married into the house of Kannooru. Nagamma is the typical long suffering Indian wife who bears her oppression silently. Subbamma is a courageous woman and unable to bear the indignities heaped upon her she leaves, but dutifully returns to look after him and his property during his last days. Seetha is an innocent woman who happens to fall in love with the protagonist Hoovaya. But he is an incurable romantic lost in his illusions of grandeur and has too many scruples about expressing his love for her. Strangely enough when she is married all he seems to feel is relief that he

escaped a commitment and justifies it by saying that her love was perhaps it was not 'true love' but a pretense/drama. Thus a small section of Indian publishing houses like Vikas, Jaico and Rupa started publishing English translation of Indian languages in the 1990s.

The second generation of educated middle class Indians who had been educated in English medium schools and colleges had come of age. Since the Indian government had opted for an industrial economy rather than the traditional agrarian economy English education became an important part of India's road to progress, all these factors gave an academic and cultural sanction to translation activity. Hence there was another spate of translation activity in the 21st century Marali mannige written by Shivaram karant, was translated into English as "Return to earth" translated by Padma Ramachandra Sharma in 2002. The novel that spans three generation of a Brahmin family in the coastal region of the Western Ghats depicts the struggle in the confrontation between tradition and modernity.

Sakshi written by S.L. Byrappa was translated into English as "The witness" by S.L. Byrappa and Sharen Norris in 2000. It shows human dilemma between good and evil and the conscience as the witness of this anguish.

Chaduranga's use of the language in this novel merits careful analysis the use of the two different levels of languages –refined and raw-was not a new device for him. He employs the rural dialect natural to Lakka the protagonist in presenting his interior, but when he steps outside he employs a variety other linguistic codes in order to realize the complexity of the social life he is dealing with and establishes a strong realistic base for his narrative. The use of symbolism adds a poetic dimension to it. "Vaishaka" is an epic presentation of the struggle Lakka trying to make sense of the senseless exploitation of the rich and the tragedy that ensues in his life when he cannot understand the larger social and political forces at play against him. It was translated by P.P. Giridhar in 2000. He has translated important works like Parasangada Gendethimma by Srikrishna Alanahalli, which won the America Kannadiga's Special prize. His other translations are Vaishaka by Chaduranga, Avadheshwari by Shankara Mokashi Punekar, Sarasammana Samadhi by Dr Shivarama Karantha, Chidambara Rahasya by Poornachandra Tejasvi and other short stories.

“Chandragiriya Tiradalli” was written by Sara Abubakar. It was translated into English as “Breaking Ties” by Vanamala vishwanath in 2001 Macmillan India Chennai. It depicts the resistance of women in the Muslim community brought into focus for the first time in Kannada literature. “Breaking Ties” in its deceptively simple way captures the subtleties of the moods of the people who inhabit an area segregated symbolically and physically from the outside world by the course of a river. The river dominates the narrative in many ways. It not only sets the boundaries to the bigger world outside, it also reflects and sympathizes with the moods of the characters. ‘Deep down Chandragiri had started to rumble’ like the distraught Nadira. Like nature in Hardy’s novels, Chandragiri ‘had always been a part of the travails and troubles of her daughter who had grown up in her lap’. Another symbol that recurs in the story is that of fire. Fire here manifests the simmering rage that lies suppressed in every helpless sufferer’s heart. The book is impeccably translated from Kannada into English by Vanamala Viswanatha. The translator fervently hopes that the novel’s all-women crew of writer-protagonist-editor-translator would be able to stir up the English speaking, middle-class readers to question the stereotyping of the Muslims. “Breaking Ties” seems to be a good effort in this direction.

“Singarevva mattu Aramane” written by Chandrashekhar kambar, foregrounds the struggle of a sensitive woman condemned to segregation and oppression due to a dying feudal system, it was translated into English as “Singarevva and The palace” by Lakshi Chandrashekhar in 2002. A prolific writer in Kannada, Kambar has penned 12 research treatises on folklore and theatre, and also compiled a dictionary on Kannada folklore. He has also written three novels, 21 plays and eight collections of poems. Five of his books were awarded prizes by the Karnataka Sahitya Akademi. As an eminent dramatist with deep interest in folk art forms, he has presented papers on folk theatre all around the world. He’s a film artiste and he’s directed a number of award winning movies, namely Sangeeta and Kaadu Kudure. A multi-talented personality, Chandrasekhar Kambar has also composed music for six feature films. “Kambar’s works are inspired by folk tradition, particularly the folklore and mythology of northern Karnataka which he weaves into his writing with consummate ease. The book has been successfully translated into English by Laxmi Chandrashekar,

a difficult task, as anyone who has tried even something simple like explaining a Hindi song in English knows.” As Uday Prakash, himself a well-known Hindi writer said of the book and Kambar’s style, “for the reader, I can say, one can’t put down this book, as an author, I am amazed by this (Kambar) style. He has evolved a kind of style which is very complex. I congratulate Katha for having chosen a very good novel.” Chakori Written by Chandrashekhar Kambar was translated into English as “Chakori” by Pranava Manjari and O L Nagabhushana Swamy in 1999, Published by Penguin India New Delhi. It is an epic novel that again deals with the confrontation of tradition and modernity.

When Sudha Murty the writer surfaces, there is an interesting Catch 22 situation. Is her work in society responsible for her writing or does her writing lead her to the projects of rehabilitation and reconstruction of the downtrodden? Both, answers Sudha, for she has been a keen observer for the past twenty-five years, faithfully recording, relating and reviewing human behaviour and idiosyncrasies. Her prolific works in Kannada have won multiple awards, have been translated into most of the major Indian languages, have even been made into teleserials, though not to her satisfaction as she confesses. ‘Dollar Bahu’ began as a serialization of her highly successful novel that was translated into many languages. In true Indian style, the story took off on its own track and lost the impact and import of the original. Books in fiction and technical literature, her brilliant travelogues that introduced strange and exotic places like the Indo-China territory, China, Egypt, Scandinavia and the USA to the vernacular reader, have won her many awards, accolades and diplomas.

Sudha Murthy was introduced to the English reader through her articles and columns in the Sunday Express, The Week, The Hindu and The Hindustan Times. The pieces were straightforward anecdotes of people and places that she had encountered. The style was simple prose that spoke with a genuine empathy for people and places. It was a talk from the heart.

These articles and personal encounters have been published into a book, **Wise and Otherwise**, by East West Books (Madras), Sudha’s maiden publication in English. Her characters are the good, the bad, the exploiter, the nurturer, the honest and

the crooked. Like Sanjaya in Mahabaratha, she watches and records. The lessons she has learnt from the heartland of the country are imparted not with didactic intent but driven by a need to share unique experiences.

She talks with awe of the sheer honesty of a boy called Hanumanthappa who returns the money sent to him for studies and hostel charges to her, as he had no expenses for the vacation period. She talks about the capacity for enjoyment that her friend Meera learnt from a beggar family that danced with sheer glee in the rain. She talks with a tongue-in-cheek impression of a young couple who are her travel companions on the plane who are unaware of a great lady called *Jhansi Ki Rani*. She records with no sermon the breakdown of a sibling relationship when a younger brother drives his *akka* into prostitution on Raksha Bandhan day. She mildly despairs over the delivery of a wrong message through a telegram. She rues at the false boasting of a character who chooses to misrepresent facts, claiming Sudha's academic achievement as his own. She teaches a lesson learnt from an old man in the Sahayadri Hills who insists on giving her a gift in return for her help in setting up a school and providing alternate uniforms to the poor students. She concludes the episode with "There is a grace in accepting also. The last piece of the book reflects on the contrasting behaviour of two of the three youngsters whom she helped to educate. The first, a tradesman, insists on presenting her with a *sari* from his shop. The other, a medical specialist, charges double for his services when she consults him without an appointment in an emergency. She is waiting to encounter the third boy who now lives in the USA.

Her travel all over the world has broadened her vision and helped her to appreciate the wonderful heritage and culture of India. She talks of the four generations of women in her family, who are atypical of the middle class. Her grandmother was unschooled, her mother went to college, and Sudha herself achieved distinction as a technocrat down to the present generation of her daughter who cannot imagine a life without a career.

Narayana Murthy, at the launch of her book in Chennai, said that he had never seen a more focussed person. Her commitment to do the job with total dedication is something that is inspiring.

Sivashankari, the writer, said, Sudha talks about simple people in simple English. Simplicity and realism are the first impressions of her work.

T.J.S. George of the New Indian Express, who encouraged her to write in English, said that she wrote from her heart and not through her computer.

“The more I travel, the more I learn about people, irrespective of caste, creed or language. I understand their pain because I was told the story of Gautama Buddha in my childhood. I have not added any *masala* or spice. I have changed names when the people are known to me socially. Many people ask me to write their stories because they lack the capacity to tell a tale. Sudha gently sends a message to her son who was wondering whether people would buy her book having read the articles already in the national press. She says many have bought it at the launch itself and the second edition was due for reprint immediately!

She feels that the tales she tells are about the *Atma* of the country. In Orissa, she met an old man who still believed that “Goriwali Rani (Queen Victoria) rules the nation. Sudha gave him a 100-rupee note and showed him the Ashoka Chakra and told him that it could buy him many things that were necessities like firewood, salt and matchsticks. His reply was, “For this paper, people fight, go away from our ancestral land, leave our forest and go to the cities we are children of God settled here happily without this paper. This is God’s land. No river is created by us nor is a mountain made by us. The wind does not listen to us and the rain does not ask our permission to pour. These are gifts of God. How can we ‘sell’ or ‘buy’ land, I do not understand. When nothing is yours, then how can you make such transactions? This little paper of yours can turn our life upside down. This wisdom is the *Atma* of her writing. The royalties of her book have been pledged to REACH, an organization affiliated to the Tuberculosis Research Centre, Chennai. Sudha Murty’s first novel “How I Taught My Grandmother to Read and Other Stories” was published in April 2006. “Old Man and His god” was published in January 2006. “Wise and Other Wise” was published in July 2006. “Magic Drum and Other favorite Stories” was published in October 2006. “Mahashweta” was published in September 2007. “Dollar Bahu” was published in December 2007. “Gently falls the Bakula” was pub-

lished in February 2009. “The Bird with golden wings” was published in November 2009. All her books were translated into English by herself and are published by Penguin India.

“Tembare,” the critically acclaimed novel of chairman of the Administrative Reforms Commission and former Karnataka Chief Minister M. Veerappa Moily can now be read by non-Kannadigas. The novel, which depicts the experiences of an exploited, marginalised Dalit community called Pambada in coastal Karnataka, has been translated into English in 2007 by C.N. Ramachandran, a recipient of Katha award, whose works include translation into English of the great Kannada epic “Male Madeshwara.”

It’s a growing up novel,” said eminent social scientist Shiv Visvanathan, releasing the English edition on 21st January 2011 of writer U.R. Ananthamurthy’s Kannada novel “Bharathipura” published by the Oxford University Press. “When I read it, it felt like we finally had a bus to our town,” said playwright K.V. Akshara comparing it with Ananthamurthy’s earlier novel “Samskara.” Akshara was one of the speakers at the release on Thursday. “It is a novel of our times, but Ananthamurthy does not offer modernity as an alternative,” said culture critic N. Manu Chakravarthy, who has introduced the book. “Bharathipura” (1973) translated by Susheela Punitha, continued to reinvent itself with new meanings. Decoding its multiple layers Shiv Visvanathan said, “It was tough to resist the three temptations: reading it as history, anthropology and autobiography. Even then it eluded me,” he averred. Every word, he realized after multiple readings, existed in the neighbourhood of affinities and oppositions, and the protagonist Jagannatha is only a pretext to see “change”. “The novel is the collective confession of an era that believed in change,” he observed.

Thus it is seen that the case of translating early Kannada literature into English in the context of an emergent Kannada cultural identity, through the formation of the Karnataka state, and on into the later 20th century as well, is focused on the translation of transitional narratives, narratives which were harnessed in constructing and redirecting popular structures of women. Translation of Kannada literature per se was a cornerstone of the Kannada literary revival, which was the seedbed of a great

deal of Kannada cultural nationalism in the period 1960-1990s. Kannada cultural nationalism in turn facilitated social and political organization.

The publication of the Kannada classic *Kusumabale* was a milestone in Kannada literary history. By the time it was written in 1984, the Dalit-Bandaya (or Rebellion) school had established a robust presence. Its author, Devanoora Mahadeva, had already been recognised as the most talented Kannada writer of his generation, despite his modest literary output. Along with other early Dalit writers, Mahadeva had made Shudra and Dalit lifeworlds appropriate subject matters for literary exploration and had fashioned a new literary language to describe them. Yet, despite emerging from within the mainstream Dalit literature, *Kusumabale* is a major departure, as it constituted a challenge to the form of the novel itself. In this slender novel, Mahadeva has attempted to imagine the political through the aesthetic, thus reversing the basic tenet of Dalit literary imagination. Since its inception, the Kannada fictional imagination had been guided by realism. Writers had fashioned an appropriate literary language to go with this. *Kusumabale* constitutes a challenge to this realist tradition of writing fiction and short stories. Here, Mahadeva eschewed a linear narrative, created spirits and other extra humans as significant characters and introduced an element of the fantastic to the narrative. He dissolved the boundaries of poetry and prose, with the narrative language and descriptive style being quite similar to the rhythm and language used in folk epics, particularly the Male Mahadeshvara epic. Moreover, when Mahadeva sought to capture the social life of caste relations, social mobility, cheating, and adultery, he did so in a non-ideological fashion. He didn't limit himself to the portrayal of the experiences of untouchability and caste relations from the perspective of the exploited.

The novel is ostensibly about the murder of an untouchable young man, Channa, who has an affair with Kusuma, an upper-caste girl. But the plot is more complex as it introduces numerous characters and describes social reality through the perceptions of these characters; even Channa's murder is narrated through mythical retellings and not through a realistic portrayal of what happened to him.

It could be argued that Mahadeva reintroduced realism into his novel by scrupulously projecting the folk worldview of that region. In doing so, he departed from

the fierce commitment to hyperrealism in Dalit writing. Progressive writers accused Mahadeva of prioritising the aesthetic over the political. Hence, they branded *Kusumabale* as a work written in bad faith.

Mahadeva's most significant, and perhaps most controversial innovation, was to use the spoken language of the Chamarajanagar region, not just for dialogues, but for narrative purpose as well. This move alienated even Kannada *littérateurs*, some of whom demanded that *Kusumabale* be translated into Kannada. In dismissing Mahadeva's linguistic innovation, his critics missed how a regional dialect had been transformed into literary language. Mahadeva used long, running sentences often following the poetic rhythms of both oral and classical poets; he also used two verbs in combination or a verb and an adverb to enhance the intensity of description of action. More significantly, Mahadeva also democratised language by making non-human entities as characters or subjects of experiences. For instance, "worry" becomes a character and enters into conversation with humans. Mahadeva's stylistic and linguistic choices produced a new form of prose, which his critics felt made *Kusumabale* inaccessible to the general reader. But from a literary historical perspective, the novel represented the beginning of something new, though ironically not emulated by other writers. Mahadeva himself abandoned writing fiction and has published only one collection of essays since 1985. Now three decades later, as *Kusumabale* appears in English, Mahadeva's aesthetic strategies return to haunt the translator. The novel demands the fashioning of a new literary language in English, one that can capture the lyrical quality of long complex Kannada sentences (or stanzas as pointed out above) and recognise the subject of each sentence. If Susan Daniel's translation doesn't capture the literary historical dimensions of the novel, that's because she has chosen to be pragmatic and prioritised readability in English. Her choices, however, flatten Mahadeva's true linguistic innovation. Yet Daniel has produced a competent and eminently readable translation although one may quibble on occasion about her choice of words (shandy for weekly market, for instance), the break-up of chapters and chapter titles. Daniel's "Translator's Note" and Vivek Shanbhag's introduction enhance the value of this publication.

The translation of Kamala Narsimhan's Kannada novel Haddu into English by Professor G G Giridhar is more of a scholarly pursuit, providing a clinical rendering of the book rather than a creative one. Kamala Narasimhan Kannada novel Haddu (Vulture) was published in 2010 (Sumukha Prakashana). There is also an author's note in which Kamala explains the writing of the book. In her note she says, "It is not a partial view (of status of things) but my creative outlook on how things ought to be". The novel also has an afterword by Dr Suchetana Swaroop who makes a statement that the novel "is ambitious of dealing with a few crises common to India." He also makes an observation that the first two novels of Kamala Narasimhan Bhugarbha and Aposhana "faced the danger of being casteist and the third novel has risen over such limitations. The novel has a blurb by U R Ananthamurthy who describes the novel as one in which the author "weaves a thick (web) of narratives, everyday happenings to present a natural truth that women have a body that craves, a mind that thinks and loves, a firmness and intelligence that can conduct the welfare of man-kind as good as men." In Kannada the word Haddu itself lends to multiple meanings. A vulture is a metaphor for attack and it also means boundary. In English, The Bounds is but one translation. Hence the long tag line. But it's an addition by the translator. The translator's remark is a scholarly paper, promptly supported by two pages of reference bibliography. Now, coming to Prof P P Giridhar's translation, he is a scholar who has a long list of impressive credentials. He is the editor of Translation Today, an international journal. He has been awarded the Translation Award by the University of California at Irvine, for the translation of a novel "The Cradle" by Mogalli Ganesh, the only Asian to get this award. He has published several papers on translation theories. With such background he is extremely thorough in his work.

Context of translation

A close look at the dates will show that most of the translations were done in the last decade of the 20th century. This coincides with the LPG phenomenon that is liberalization, globalization and privatization. It was during this period that India as an economic entity was exposed to the world and suddenly there was an interest in everything Indian. All the contestants in beauty pageants were noticed, the market

was scrutinized, the way of life studied and suddenly the world meaning multi-nationals wanted to understand and communicate with India. The two pronged onslaught of communication technology and market economy brought with it a surge of identity consciousness and anxiety about preservation of cultural identity. Dr. Yogendra Singh in the book *Ideology and Theory in Indian Sociology*⁷ (pg 205) observes, “The nations or set of nations which play the dominant role in controlling the financial resources or the institutional instruments of globalization is perceived to have an unchallenged monopoly on the extension of its ‘symbolic power’ through marketing of its cultural products, practices, styles, and symbolic forms. Amongst nations or communities which feel culturally subordinated, the sense of resentment generates forces leading to cultural nationalism or even fundamentalism” Globalization is a process that has many dimensions like social, political, economic cultural and other dimensions in Indian sociology. But the most important landmark is what is called as the “culturological orientation”⁸ by Dr. Srinivas in his work “Religion and Society among the Coorgs of south India”. This led him to formulate the concept of ‘sanskritization’ that is the imitation of a lifestyle of the upper class by the lower class, as opposed to ‘westernization’. He used both the terms Sanskritization-westernization in a systematic manner to explain the process of social change in India. Today when the modern Indian writer wants to express this change or the reader wants to know about it they find that all the existing literary works fail in communicating this change. This makes it necessary for them to look for alternate writings. What better nook than to dwell on one’s roots that is regional literature. It was not difficult to find the answers but the difficulty was to synthesize them in order to understand the relevance of the change Sanskritization characterized a change within a frame work of the Indian tradition while westernization was a change resulting from contact with the British socio-economic and cultural innovations. This change endorsed the development of translations of regional languages into English.

Academic Context

In the last fifteen years universities all over india have routinely introduced a paper on Indian Literature In English Translation (ILET) for example Gujarat univer-

sity and Saurashtra University offer courses on translation theory at M.Phil/Ph.D. levels. In Karnataka efforts made by Dr. Basaraj Naiker has been successful in introducing IELT both at PG/UG levels not only in Karnataka University but also in Mysore University Kuvempu University etc. The Kannada University at Hampi has a separate Translation Department-one of its kind in South India. The University of Hyderabad has been a vanguard of Translation studies for the last fifteen years. Thus a market for translated works has been created since the last since the 1980s. the inclusion of literary translation as theory and texts contribute to both production and reception. the establishment of systematic publishing has coincided with the introduction of the curriculum. English studies have always been a colonial legacy but this fact began to be felt more acutely after the eighties. That is why perhaps after the eighties the teachers of English started articulating a sense of alienation, and anger at having to teach a language and literature utterly foreign to the students especially in mofusal and rural India. The distance between real life experience and the the subject forced on them by English studies began to be expressed in books like “Rethinking English by Ed Swati Joshi 1991. “Subject to change: teaching in the nineties, Tharu and Lalita 1998. This study of interrogating the content and substance of English study cut across the English speaking world made room for alternative literature to emerge. Ex-colonial countries, Black Literature and Dalit narratives made their way into literary studies. One of the alternatives at least in the English study of India is the English translations of Indian literature. Thus the decades following the eighties definitely belong to ILET.

Postcolonial Context

“In the search for why translations have become prolific today we also need to take into account Postcolonial Studies as an important determinant¹⁰ (Rita Kothari pg 43)

This means that countries which had become colonized by alien people had become liberated and were making efforts to decolonize themselves. Various studies in India and abroad have been undertaken to cover the impetus, conditions and efforts of postcolonial approach. Here the study takes into account how postcolonial ap-

proach generates and foregrounds non-western texts. Aijaz Ahmed 1994 comments upon the problematic process by which through selection, translation, and circulation of certain texts certain voices in western Universities create a partial canon. Like the stories of Mahashweta Devi that came to western audience through the authenticity of Gayatri Spivak . but as far as India was concerned Devi was already an established writer and even the non-Bengali readers knew her through the translations of various Indian language translations. Her discovery through English is a recent phenomenon and unique perhaps to the western readers and also India's own English reading Middle-class. This does not mean that the west has opened up its market for the Indian regional literature. The west is only a potential market. ILET has made little impression on the west except for writers like Tagore and Devi. The same holds good for African literature and other colonized countries. As Harish Trivedi observes "the empire writes back alright but the metropolitan response seems to be that the empire itself must lump it" (1996;52) 11 the question to be asked here is if the west has opened its market to Indian English novels like Rushdie and Roy why not Indian translated novels?

Anyway translation has provided a strong market in India itself. It must be remembered that a lot of translation work is going on even outside the academia. These translations do not depend on any institutional support and/or systematic efforts of translation. For example the novels of Masti, Karanth have been translated purely for the love of literature. What is the socio-cultural matrix that encourages and supports this kind of translation?

Readership

a large number of translations from regional language to English are aimed at the academia. The translations are published along with the discourse surrounding it which is obviously aimed at the Universities and academic consumption. but there is a large segment of general readers also. The general readers of English translations offer little opportunity for observation as they are a silent mass. They don't write reviews or voice their opinion except for stray comments on the facebook or certain blogs.(there are a number of responses to "Phaniyamma" and Byrappa's novels in transla-

tion but none for the other translated novels). The English reading public in India is scattered all over the country, mostly in cities. It is not concentrated in one state like the major languages of India. Yet it represents one of the largest markets for English for English language books and English television (the T.V.9 channel from Bangluru is entirely in English. Thus it contributes in a decisive way to the content and expression of English literature and media. As stated earlier there was a dramatic change in translation activities during the 80s. it was due to the sweeping changes in the socio-economic-political-cultural landscape of India. After 1980 Congress which was the bastion of Indian government was seriously challenged and a Coalition government came to power, making the regional parties and the regional people gain power. On the economic front Globalization and Liberalization brought rapid economic reforms and gave the urban people buying power. The growth in translation activity has to be seen in the context of this connection between culture and commerce in the 1990s there was a creation of English speaking public of India. Scattered all over the country and they provide the biggest market for English language books. Thus a number of books from kannada were translated into English “The house of kanoor” who was published by a prestige’s house like penguin India which clearly shows that the English reading public of India had opened his market to translated work. All the English educated, upper class, urban people from karnataka who had scattered all over the country as well as abroad wanted to keep and touch with their mother tongue and the best way could be that was reading kannada literature. And when it was available in English translation it was all the more attractive and convenient. Cumulatively, all these factors build up an ‘implied reader’ who doesn’t want to be bothered with ‘unnecessary details,’ who wants the narrative made easily comprehensible (the Introduction lays down the whole plot succinctly), who cannot be bothered with too many italicized words, and whose urbane and ‘cultured’ taste has to be catered to. It is the construction of such an ‘Implied Reader’ which influences even the selection of texts to be translated: The Implied Reader wants the text to be small and handy; hence, many of the Kannada texts translated in the Macmillan series are: Sara Abubakkar’s *Chandragiriya Teeradalli*, Anantha Murthi’s *Bharatipura*, and Krishna’s *Gendethimma* — all within pp.200. If a selected novel is long, it is cut

short (in Masti's *Chikaveerarajendra*, the entire introductory chapter is completely deleted). More importantly, most of the selected novels are those that depict Indian rural life steeped in poverty, ignorance, superstitious rituals and beliefs, slowly opening its eyes to modernity associated with English education. Hence, Kuvempu's *Kaanuru Subbamma Heggaditi* gets selected and not *Malegalalli Madumagalu*; and Masti's *Chikaveerarajendra* and not *Channabasava Naayaka* Friday, December 03, 2010 Indian Literature C.N.Ramchandra.

Modern technology

The use of modern technology also made publishing more speedy and attractive. The globalization process not only impinged on the cultural production but also modified our ways of producing and perceiving them. The hype given by media to the release of a book and public reading sessions redefined the literary market place. Surrounded by visibility fiction in English translation became very popular and illustrates how the market place is linked to cultural production. What then is the meaning of culture in this context?

Culture Context

Culture is "a way of understanding structuring conducting and talking about human life" 12 (Parikh quoted in translating india pg 49) in the context of Globalization though Culture has been reduced to material things like books, music, food and films. This can be bought and sold. : The last two decades has seen the foregrounding of culture as an economic commodity that can be bought and sold." (Rita Kothari pg 49) the spurt in translation has to be contextualized against this connection. Thus cross cultural exchange in cuisine, music, and textile surround cultural exchange of the Indian middle-class within which literature can also be located. The heightened activity of English translation of Kannada literature is a part of this phenomenon. cultural and linguistic system results in oversimplification of cultural fields in general and translated text in particular. The greater the distance between a author's source culture and the receiving culture of the author's work, the greater is the urge to simplify. One really wonders whether a witting or unwitting recourse to such a strategy goes even an inch ahead in touching the European literary cannon that

post-colonial writers and translators so zealously proclaim to widen. Maria Tymoczko¹³ draws a wonderful analogy between the post-colonial writer and the translator and lays down their literary code of conduct. "A minority culture or post-colonial writer will have to pick aspects of the home culture to convey and to emphasize... similarly a literary translator chooses an emphasis or privileges an aspect of the text to be transposed in translation." The synonymy of land and literature strengthens the link between publishing and tourism industries, both of which rely on cross border movements of people and ideas and have been very active since the 80s. fiction has been the most popular genre in translation. It serves as a convenient kit to access the particular culture.

Feminist Context

Another development that has contributed to the understanding of translation as a complex, political exercise, and also helped the production of texts in translation by women writers is Feminism. Centers on Gender studies not only engage in feminist perspective on translation but also invite research on women writers made available through English translation. Sherry Simon¹⁴ asserts that Gender studies and translation emerge out of similar institutional contexts-that Woman and Translations have been relegated to the same position of discursive inferiority (1996;1) the common context of marginality makes women's writing from from tradition bound society and less privileged part of the world and made available in English translation suitable for absorption in gender studies. A tangible interlocking of translation and gender studies is seen in in small printing presses focusing on women's texts. In India "STREE" and "KALI" for women undertake translation on a wide scale as a means to access women's voice. The publication of "Phaniyamma" and "Breaking Ties" of Sara Abubakar, from Kannada to English is an illustration of this ideological linking of feminism, translation and women's fiction. The women writer attempt at recovering her Atte's story becomes a metaphor for the translator Tejaswini Niranjana to recover a regional silence speak. It perhaps led her to the discussion of "Siting Translation" ¹⁵at the risk of generalization it may be pointed out that ideological contexts within Academia effect to a certain extent choices of texts. Sharapanjara was translated at the time when the feminist movement was at its height the 1980s was declared as the women's decade of liberation . the new wave cinema had hit the

screens with woman dominated themes. Dr. Vimla Rao said that it was in the spirit of the women's liberation movement that she had felt she must bring to light the suffering of women as depicted in kannada literature to a wider readership in the north and had applied to the UGC to sponsor the translation. The other writer could not be contacted but Vimla rao said that Rupa Publications was also bringing out a lot of women oriented books at the time like translations of hindi novels like Neelkamal and Kati Patag which were then made into successful films. It was during that time that Meera Narvekar must have decided to bring out a women centered novel by a kannada writer and so 'Mad Woman was written. thus these translation came out in the wake of the women's liberation movement.

Anthologies of poems and stories by women which were translated in to English circulate globally and give different perspectives to Gender Studies. The translation of *Phaniyamma* and *Breaking Ties*, two Kannada novels into English, acts as a message transmitter as these are two powerful narratives of women's exploitation in the traditional Indian social context *Phaniyamma*, written originally by M.K. Indira, an early progressive writer of the second generation of women writers in Kannada, and *Breaking Ties*, originally titled *Chandragiriya Tiradalli*, by Sara Abubackar, a progressive Muslim woman writer of the modern period, document women's experience of two different periods and two different communities but sharing across the barriers a common heritage of oppression. The novels strongly portray the plight of women caught in the coils of rigid social and religious traditions which are overtly patriarchal. The two novels share deeper correspondences in so far as they reconstruct sagas of pain and outrage where the feminine sensibilities are ruthlessly ground down in the name of tradition. Fifty years after the Karnataka state had been formed; Kannada novels of that time are being translated now into English. The reformist novels with heroic woman characters are demythologized and deconstructed by such translations by woman translators. Challenging the nationalist tradition of noble female heroism these translators establish a different feminist identity for the fictional characters. In this sequence, which has been treated here in summary fashion, we find both interlinguistic translation and intersemiotic translation intertwining, shaping in various complex ways the transmission of women in English translations of Kannada novels.

Chapter 4

Gendered Translations

Chapter 4

Gendered Translations

In the 1990s translation studies saw a renewed interest in the analysis of gender and ideology in relation to, and interacting with, translation as theory and practice. (Sherry Simon) Simon presented an extensive study of translation influenced by feminist thought, investigated gender issues in translation, and explored the ways in which women translators have been cultural mediators for centuries, creating “new lines of cultural communication”; likewise, von (Von Flowtow)Flotow researched practices of feminist translation, from the processes of ‘gendered translation’ to the translation of ideologically hostile texts, as well as the recovery of ‘lost’ women translators of the past. Their studies, among those of many other scholars, explored translation(s) operating within language and power. The fertile discussions initiated by the interfacing of translation, gender, and ideology has opened up new perspectives and, accordingly, as von Flotow suggests at the end of her seminal book, further research needs to be done and gaps must still be filled. One of the most interesting and thought-provoking questions to offer scope for further research is that of how the ideological beliefs and gender differences of translators affect translation as a process and product.

In this chapter an attempt has been made to discuss whether men and women translate differently as (Venessa Leonardi) Vanessa Leonardi says, it is to focus on, and to analyze “the role and effects of ideology-driven shifts in translation as a result of gender differences”. The chapter will expand on that and discuss the cultural context of the translations, secondly it will explore the gendered spaces these female

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Introduction

The purpose of this study is to investigate the effects of

the proposed system on the performance of the users.

The study was conducted in a laboratory setting with

participants who were familiar with the system.

The results of the study are presented in the following

sections. The first section describes the methodology

used in the study. The second section presents the

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characters have to negotiate in both the ST and TT and thirdly the focus will be on how it was received by the public. The chapter undertakes to study: The introduction to the original author and text Socio -economic background of the time, also the Ethnicity, The time of translations and the reason for the translations. The context of the first and second translations will be compared. In the end a critical analysis will be made in terms of the differences in the first and second translations and the reasons therein, with regard to the gender perspectives the T.T.s are involved in.

Shivaram Karanth was born in Kota a small town on NH 17 on the way from Udupi to Kundapur Kota is approximately 24 km from Udupi and 12 km from Kundapur of Karnataka a native Lannadafamily. Being the fifth child of his parents Shesha Karantha and Lakshamma, he completed his primary education in Kundapur and Mangalore. He was influenced by Gandhian Principles and took part in the Indian Independence Movement while he was in college. He left his degree half way to participate in the Non-cooperation movement. He worked for Khadi and Swadeshi for five years, till about 1927. After that to take his views to a wider audience he worked as a journalist in a magazine called “Vasantha”. In the reports and articles written in this magazine there is evolution of his social economic and religious outlook. He also wrote a collection of Essays and short stories that clearly illustrate his views. From these various writings it can be gleaned that he had a scientific temperament and decried the exploitation of the people in the name of religion. His contribution to revival of Yakshagana will forever be remembered. Yakshagana -Bayalata (1957) in Kannada and Yakshagana (1975) are two of his books on Yakshagana. He is the first person to do some serious research in Yakshagana, collecting old Prasangas, searching the roots of yakshagana, its musical heritage etc. He tried to revive this medieval semi-folk art and made some experiments in Yakshagana using Ballet and other modern form of dances. He took Yakshagana troops to European countries, a unique effort in those days. He also made experiments in printing during 1930 - 40s and printed his own novels. Interestingly, his earlier novels have cover pages of art work made by him and this fact, that the novelist drawing the cover page of his own books may be a unique record in modern literature! His pro-worker views in the essay “Gyana” shows that he was very much influenced by ‘leftist’ ideology and his

early novels such as “Vidamba” show his socialist- reformist leanings. Karanth was an intellectual and environmentalist who tremendously contributed to art and culture of Karnataka. He is considered one of the greatest novelists in Kannada. He wrote 47 novels in all and is said to have tried to write at least one novel per year! Some of his novels like Marali Mannige, Bettada Jeeva, Alida Mele, Mookajjiya Kanasugalu and Chomana Dudi are widely read and continue to be discussed even today. Marali Mannige is considered the best. Well known writers like Ananth Murthy, Yashvanth Chittal, and Poornachand Tejasvi have acknowledged his formidable influence on Kannada writings. “His essential experiences, mature view of life, deep social awareness, and ruthless honesty have become a part of his legendary literary achievements.” Says G.S.Amur in his critical (Dr.G.S.Amur) “Study of kannada novels”. In the foreword to the novel Karanth himself says, the subject matter of this novel is the poverty stricken people of my own village and how they confront their problems in the course of three generations”. Thus he establishes the perimeters of the novel. The obvious aim of the novel is to depict the strife of humans against adversity and how they overcome their particular problems with their own specific solutions needs to be identified. The milieu of the novel is life in a small village in coastal Karnataka and the transition that takes place in a span of about a hundred years from 1850 to 1940. The transitions and the social forces that cause these changes are traced through a focus on the life in the Brahmin Ram Aithala’s family in the small village of Kodi.

Source Text

Marali Mannige traces the saga of three generations of the Aithala family through the story of Nagveni, a Manglore girl educated to be outspoken, spontaneous, the equal of anyone regardless of generation or gender. Nagveni’s parents arrange a match for her with Lachcha, heir to the second wealthiest and most respected of Kodi’s Brahmin family the Aithalas. Lacha turns out to be an opportunistic blackguard visited by all the vices of urbanization. His son Rama the third generation Aithala and Nagaveni his mother negotiate this confrontation of tradition and modernity and literally “return to the earth” to their fields in the Kodi. Kodi Rama Aithala, the representative of the first generation, is a patronizing, miserly, querulous priest

and also a farmer of a small land holding. His struggle is to redeem himself from the social ridicule of being called a 'mere Vaidik brahmin' who is looking out for a free meal. He succeeds through his sheer perseverance and tight fisted ness in buying land, building a big 'pucca' house, thus qualifying himself to be called a 'big man' in the village. His worldly ambition fired by his jealousy for his neighbor and rival Sheena Mayya goads him into involving his son Lachcha in the dubious encounters of the second generation with 'English' urbanized modernity and the temptations of money.

Nagveni the daughter of a prosperous advocate from Manglore becomes Lachcha's wife. But in his quest for pleasure he goes about gambling and womanizing and abandons Nagveni. Nagveni consciously immerses herself into the women's life of Kodi. She has been exposed to Modernity, yet she willfully subsumes herself into Tradition. The difference though is that she is not submissive. She revolts against her husband and speaks out her disgust. She takes to endlessly working on the land because she wants to be self-reliant and does not want the support even of her affluent father. She is tricked into pregnancy by her husband and begets Rama the third generation. This Rama who has been brought up entirely by the women of the house turns out to be humane like them and seems to have internalized their feminine sensibilities.

In the first generation the father's authority has exceeded its *dharma*, hardening into an abusive tyranny under the embitterment of collapsed ambition— fights with his son. The son has sublimated his ambitions to usurp his father's place as patriarch in order to get the money for his fun and frolic, the funding of which draws all his resources, and whatever contributions trickle into the mother now that the father is no more. Those contributions, as one might expect, show the effects of the paradigmatic favoritism of the Indian mother toward her first-born son, the figure whose birth validated her as a young wife and who remains the key signifier of her personal success.

In the second generation the son *can* give nothing because he lives meal by meal by conning. So the mother wonders how to feed him, unable to live with the

daughter comfortably married (because *his* parents are still living: what would they say, behind their son's back, to her daughter?). The mother is also impossibly at sea over how to relate to her young daughter-in-law. This is the daughter beaten into a separation, exploited thereafter into pregnancy, wobbling on her own shaky two feet trying to find a combination of housing, agriculture, and support that would preserve some kind of life for her frail infant son, not easy in the conservative and not particularly friendly margins of low income Kodi. There is more animosity than joy in the family, more obliviousness than rapport in the marriages, more frustration and disillusionment in the careers than anything remotely resembling fulfillment.

In the third generation the self contained world of Kodi begins to break up. Lachcha systematically destroys Aithala's property with his gambling and womanizing and so Nagveni and Ram are forced to go to become tenants on their land. At one point they have to depend on Bachchi the fisherman family for survival. After the death of the older women she forces herself to take her son to her father's house. It is then that the world of Ram expands far beyond Kodi to Manglore and then Madras where he goes for his education and on to Bombay where he goes in search of a job. In the modern world of the city he feels disillusioned and so both mother and son return to Kodi. In *Marali Mannige*, Karanth has successfully experimented with the realistic novel genre. His realism permeates from the content to the idiom of expression as well.

The novel is written in chaste Dakshina Kannada dialect, capturing the changing face of a traditional, agrarian, caste-ridden society in the wake of its brush with 'modernity'. The early part of the novel unfolds in vivid description the minute details of rural life lived amidst utter poverty and hard work. It is a rich vignette of the customs and traditions, values and aspirations of the people. "Rama Aithala is a 'loukika' a this-worldly man so deeply involved in the mud and storms of this existence that there is hardly any glimpse of anything that transcends it in his life. He therefore wants his son Lachcha to be his pawn in the new world of English education, in a well-paid Profession. Modernity can be called a persistent paradigm in Kannada Literature: in this novel its fascinating ambivalence troubles Aithala." "Karanth does not allow the careless reader to construct a nostalgic vision of the

noble first generation to which the vulnerable second generation is a foil”. (Rajendra Chenni. Introduction to “Return to Earth” p xii) (7)

Context of the S.T.

The ideological field of the nation had exploded into a terrain of struggle for several social and political forces that were organizing around issues ranging from gender, caste, and religion to labor, language and region. These struggles took place on the ground of the nation but they were inflected by phenomena of global dimensions: the struggle against the imperialism in Asia and Africa and the rise of Fascism and resistance to it in Europe and the U.S.A. Enormous disquiet existed with a profoundly optimistic sense that something had to and could be done-and the writers had a role to play in it all. The writer was to emerge with a brief not unlike that which Edward Said gives to modern intellectuals, as an “energy, a stubborn force engaging as a committed and recognizable voice in language and in society with a whole slew of issues, all of them having to do with a combination of enlightenment and emancipation or freedom”(Said: 1994:73) in turning to the authors like Shivaram Karanth, in translation it is first is to bring a wider critical attention to a few of those many texts and authors by no means minor or marginal in terms of their cultural impact during the era of decolonization in India-that have thus far remained outside the purview of the field. The author whose work is examined here was at least bilingual and helped produce some of his work in English (he has criticized the translation made by A.N.Murty Rao) though their preferred language was Kannada. As Aijaz Ahmed has pointed out this kind of bilingualism and ‘polyglot ease in communication’ was fairly typical of the intelligentsia of the late colonial period in India it was often reflected in their literary practice.(Ahmed:1992:76)the point here is not to replace English language texts with those written in Kannada but to allow a different set of texts to reconstitute key concerns within the field of Translation Studies. Indeed even conventional studies of English Literature itself have hardly been undertaken without due attention to affiliated languages and literatures like Latin Greek or French. As writers in Kannada and English were particularly active in the movement from its early days, many of the foundational concerns and shaping debates are reflected in

their work. Each of these writers did see themselves as operating –albeit with critical consciousness-within a national and international frame. As such questions of nation/state formation and national culture frame this study. The case of Kannada Literature is unique in the sense that in their engagement with issues, ranging from intercommunity romance and female sexuality to masculinity, morality and class mobility each of these writers was concerned with not only the nation as an imaginative possibility, but also the formation of the state of Karnataka as a ground on which to stake claim. Three movements in the history of Kannada writing from the late nineteenth century to the contemporary period have been identified. They are the nationalist movement, movement of self-expression and the movement of identity politics. (Shodhaganga inflibit.)”Shodhaganga”

The reforms proposed by the nationalists were an attempt to construct the new Indian Woman to suit their own agenda. While doing this they had to consider the issues related to women without damaging or maligning the new concept of the ideal Indian woman which was reflected in the image of "*Bharatha Mathe*" (Mother India) or '*Karnataka Maathe*' (The Kannada Mother), icons, representing a cultural model of the sacred Nation. The concept of the Indian nation was perceived in the form of a 'woman', as a mother/goddess and this kind of portrayal was being made in almost all the visual and verbal systems of signification (see Images: 'Bharat Mata' and 'Mahatma Gandhi', page. 231). (Padma Sharma) The image of '*Karnataka Maathe*' was being constructed along the lines of '*Bharatha Maathe*'. Mother Karnataka was being lauded as the daughter of Mother India.

The bond between mother and daughter was being celebrated. This bond also gets highlighted and extended as a representation of the sacred bond between mothers and daughters of the nation. As both the formations took place under similar situations, neither the mothers nor the daughters were self-dependent to create an independent space for the women of this nation. The notion of sacredness of the mother-daughters' bond emerged hand in hand with a notion of dependence and the responsibility to defend and protect the sanctity of the nation automatically fell into the hands of 'sons of the soil'. Construction of the ideal Indian and the construction

of the nation in the form of mother were carried on simultaneously. Grappling with the questions of how the disenfranchised could be represented in literature and thinking about the processes that led to that disenfranchisement, they increasingly found it necessary to think reflexively about their subjectivity and subject positions. Certainly in the case of Shivaram Karant and S.L.Bhyrappa there was evolving understanding that representation is not so much as a given as a problem to be engaged with. An attentive and open-minded reading of the trajectory of their work (as opposed to isolated pieces) precludes easy claims such as those where the people become the 'other' when the concept of the other comes gender plays a particularly instructive role with regard to the question of representation and reflexivity. Even as it is the reformist thematic of 'the woman's question' that informs the early works of Bhyrappa or Karant or Indira over time each of these writers would come to think about gender in relation to their own complex subjectivities as writers, political thinkers, and social reformers. Out of this emerged a body of fiction where gender came to have constitutive rather than merely thematic importance. That is themes with a more familiar connection to 'women question'-education, domesticity, and family politics-came to intersect with questions of citizenship, political responsibility, labor, sexuality class, caste, religion and ethics.

In the novels of Karant the homogeneity of the generic term 'woman' itself interrogated by class and sexuality. Although many of Karant's novels depict the familiar trope of the domestic wife to represent exploitation and degradation it is masculinity and as social identity and as experience that forms the core of his best work. Karant an astute witness to the movements did not succumb to this image building but depicted real women he had observed toiling day and night in his village. In the preface to the ST, he has stated that he created his characters out of his own experience and observation.

Target Text1:

Marali Mannige was first translated into English by A.N.Murthy Rao in 1955 he was a professor of English literature in Mysore University at the time. He born in Akkihebbalu in 1900 ,a village on the bank of river Hemavathi in

krishnarajpet taluk, Mandya. He worked as director of Akashvani, Mysore radio station and Kannada Saahitya Parishath for some time. He did some translation works from English to kannada. His well known work “Devaru” which has been translated into English as “The God” which fetched him the Karnataka Govt.’s “Pampa” award. He got central saahithya academy award for his collection of essays called “Chitragalu mattu patragalu”(“images and letters”), which contains essays related to B.M.Shree, etc and letters written to Thee.nam.Shree. He had some leftist leanings like Karanth as expressed in his collection of essays, and was an Athiest as his book “The God” stands testimony to his beliefs. He is well known for his essays. His translation of the ST as “Return To The Soil.” was Published by Vikas publishing house in 1974. Like the context of the writing of the original novel the context of the translation too was a time of transition. This time the transition was Land Reforms. Independent India had focused on industrialization under the Nehru regime but Lal Bahadur Shastri had brought the focus back to land and agriculture with his “Jai Jawan Jai Kissan” slogan Dr. A.N.Murty Rao must have been reminded of a similar story in the S.T. because in his foreword he has said he wrote the translation to establish a kind of ‘**Pan Indian identity**’ by translating a regional language novel in the quasi national language English. The same motivation of the ‘pan Indian identity’ must have prompted the publishers to print the book several years after the translation after the focus had been shifted from industry to rural reformation and the establishment of the Kannada Diaspora through migration and created a market for Kannada Literature.

It was after independence but the national fervor that had gripped the nation was still fresh. In that spirit of national reformation and also influenced by the Chinese propaganda of “return to the countryside” and the mass movement of educated Chinese youth to the agricultural sector as well as the shift of the industry to rural China At the same time the rise of Communist regimes and their propaganda also had worked out in India. Both the Soviet Republic and the Chinese Cultural revolution had started exercising their influence through the commission of translations and sale of subsidized books in India In months following the takeover, the new regime never missed an opportunity to tell the world through Radio Beijing and the Chinese Press, that they were going to be the liberators of Asia. Mao Zedong himself in a message to

the Indian Communist Party stated in October 1949: 'I firmly believe that relying on the brave Communist Party of India and the unity and the struggle of all Indian patriots, India will certainly not remain long under the yoke of imperialism and its collaborators. Like free China, free India will one day emerge in the socialist and People's Democratic family; that day will end the imperialist reactionary era in the history of mankind.'

The Cultural Revolution also brought to the forefront numerous internal power struggles within the Communist party, many of which had little to do with the larger battles between Party leaders, but resulted instead from local factionalism and petty rivalries that were usually unrelated to the "revolution" itself. Because of the chaotic political environment, local governments lacked organization and stability, if they existed at all. Members of different factions often fought on the streets, and political assassinations, particularly in predominantly rural provinces, were common. The masses spontaneously involved themselves in factions, and took part in open warfare against other factions. The ideology that drove these factions was vague and sometimes nonexistent, with the struggle for local authority being the only motivation for mass involvement. This mass movement also influenced Indian economy.

Context of T.T.1

Nehru's adaptation of the Panchasheela policy and the aftermath of war with China there was widespread surge of economic reforms. The then Karnataka government also adopted massive land reforms. One of the impressive achievements of the Urs regime was the restructuring of land relations in the State through the introduction, in 1974, of an amendment to the Land Reforms Act of 1961. The amendment enabled tenants to become Owners of the land they were cultivating. This generally happened where the owners were not locally resident. But the Amendment also benefited land-owners who had leased in additional land belonging to others. However, where the tenants were cultivating land owned by members of the powerful dominant castes, the latter were usually able to evict the tenants and resume the land themselves.

The Amendment also lowered land ceiling, and the surplus accruing from the imposition of ceilings was earmarked for distribution among landless laborers. This

well-meant provision did not make any dent on the problem of landlessness since the surplus available for redistribution was very little. In order to ensure that land was swiftly transferred from non-cultivating owners to tenants, the Amendment set up land tribunals, normally one for each taluk; except where the claims were numerous, when additional tribunals were appointed. Each tribunal had four non-official members besides the concerned Assistant Commissioner who acted as its Chairman. The tribunal had the power to decide on tenancy applications after summary inquiries. One of the successes of Urs was that he forced the opposition to concentrate on the issues he had selected, viz, poverty eradication, and the uplift of the backward classes. All that the opposition could do was to protest that the programs were not being implemented effectively. (EPW July 1983) so there was increase in the income of the villagers. But, it is a matter of concern that the real per capita income has only doubled from Rs.1, 273 to Rs.2, 668 (Government of Karnataka 1999).

Thus village economy was in focus and this novel of Karanth must have seemed like a fitting representation of the time to the translator.

At that time, Marriage was almost universal in the state as elsewhere in the country. The only new thing was there was increased awareness of female health due to the introduction of the **Family Planning** Policy. There are many factors that determine the age at marriage in a traditional society, particularly in rural areas as per the 1971 census data, the average age at marriage for females in the state was 15-20 years whereas for males it was 22-26 years. Historically, age at marriage has been lower in the districts of Northern Karnataka and higher in the Coastal and Malnad areas of the state. The increase in the age of marriage was due to the introduction of Family Planning. The influence of the family planning is further evident in the 1991 census. Thus there no significant change in the status of women and their traditional role as wife/mother continued in this decade and the Patriarchal privileges continue unchanged. In traditional Indian society, there were definite and consensual norms of behavior – that regulated the conduct of women...Sita, immortalized in the Ramayana is the ideal woman, the ideal wife; she is steadfastly loyal to her husband and obeys his wishes unquestioningly... women's roles were essentially as daughter, wife and mother.

According to Manusmriti this had a profound effect on shaping the morals of Indian society, a female should be subject in childhood to her father, in youth to her husband, and when her husband is dead, to her children...women were given no kind of independence...She is told to be cheerful, efficient in the management of household affairs, fastidious in cleaning utensils, careful with expenses... these norms governed the lives of women in traditional India and they find clear articulation in Indian literature. It was predominantly a patriarchal society. The theme of marriage, being married, performing the roles and functions of the typical Indian wife, conforming to the rules of family, being the perfect mother, wife, daughter, daughter-in-law, etc. were all central to Indian stories. Belonging to a patriarchal social structure and enacting the role of a woman in the confines of this structure and social order became the role of women in literature as well. A clear indication of the patriarchy is the repeated description of the marriage ritual. In the opening chapters itself there are the two marriages of Aital in detail. All the female characters in the novel are seen to submit to this privilege. Paroti offers no resistance to her husband's second marriage. This is a sure sign of patriarchal privilege which comes through even in A.N.Murthy Rao's Translation of the novel.

Target Text-2

“Return to the Earth” was translated by Padma Ramchandra Sharma in 2002, The birth centenary of Shivarama Karanth (1901-1997) is being celebrated across the State. As part of the celebrations, Central Sahitya Akademi commissioned the translation of Karanth's magnum opus Marali Mannige (1941) into English. Padma Ramachandra Sharma, who undertook this mammoth task, has been conferred the State Sahitya Akademi award. She is a teacher by profession and has taught English in Ethiopia, Malay and England. She is also a well known translator and has translated several works of Kannada Literature into English, including novels of Poorna Chandra Tejasvi and several kannada short stories. she emphasizes the need for a translation to be complete. “When reading a book it is essential to see the author as a whole. It is alright to condense when translating for children but for an adult readership every

word must be reproduced". It is to this extent she has been faithful to the original. "Translating "Marali Mannige" has been a long exciting demanding journey, it is like a mountain. An attempt has been made to stand before it, look up and across in order to realize its enormity". Padma has never been allured to lace the translation with her creativity, for translation demands that it be 'nearer the bone', i.e. remain faithful to the original. She says, emphatically, "It is no business of the translator to play around with the original. Since I have accepted the credibility and genius of the author, there has never been a friction. As far as possible, I have tried to make the translation a reflection of the original. The fact that I am not a creative writer has made my job easy." This does not mean that a translator's job is entirely bereft of creativity. While the translator does not tamper with the content of the original, she exercises her creativity to make stylistic, syntactic and lexical choices. "Translation throws up several challenges in reproducing the length and structure of sentences, the turn of phrases and so on. I had to keep in mind that the speech pattern of each character is different and a reflection of his or her personality," she points out. Padma muses, "A translator is like a kite. She has all the freedom, yet is controlled. This dichotomy is not experienced by a creative writer. A creative writer is like a bird, free." Padma's face radiates with the joy of contentment of a job well-done and her demeanor bears the dignity and humility that comes from having lived through an "experience of a lifetime" as she calls it. (Padma Sharma) "Marali Mannige is replete with jargon related to socio-religious practices, farming techniques, kitchen rituals - all of which are culture-specific, and expressed in Dakshina Kannada dialect. The rural background, a life lived close to the earth and sea, make the experiences quite alien to me. To feel and conjure up these feelings was difficult," says Padma Sharma the translator of the second TT. One way of bridging this gap between 'experience' and 'expression' is to give a glossary of dialect-specific terms as Karanth has in the first edition of his novel. Padma has refrained from providing one such in her translation and has instead, woven simple explanations into the narrative itself. The fact that Karanth was propelled to give standard Kannada meanings for dialect-specific words is a pointer to the enormity of the task of reading the ST even for Kannadigas".(Deccan Herald:2004)

Context of T.T.2

During the context of the second translation it is the time of Globalization monetary progress and a transition period of national identity and nation building. The context is a spirit of building national identity in the face of globalization and the post colonial context. A woman's identity cannot be dissociated from the religious, national, ethnic and cultural context of her existence. The complexity of her situation and the multifarious nature of women's role in different parts of the world make the claims about the universality of gender become redundant. Both men and women have grappled with the question of identity but with time woman's quest for recognition as an individual has got complicated due to her realization of her abilities and inability to delink from culture and assert herself. In the words of Veena Noble Dass: The Indian woman caught in the flux of tradition and modernity bearing the burden of past and the aspirations of the future is the crux of feminism in India. A search for identity and a quest for the definition of the self have become prime features of women in literature under the sway of feminism. (NHFC). The changing times have affected the roles of woman outside the home, but the concept of family still remains traditional in India. While the burden of the family is borne by the woman she is also expected to preserve the traditions of her ancestors and culture, even at the cost of her personal interest. Her individuality is ever endangered because of her efforts to strike a compromise between the burden of legacy, and the need to preserve roots to establish a position for herself.

Placed in the patriarchal context she tries to readjust her conventional role; to suit present requirements and makes an effort to combine the two. Economic self sufficiency is tempting her to live life on her own terms but patriarchal dominance makes the prospects of leading a problem free independent existence bleak so she does not dare to defy the norms. She is capable of surging ahead but is pulled back by the dos and don'ts deeply imbibed in her psyche. It is this dilemma of being at the in between state where she is no longer the submissive domestic creature she used to be and still not completely free of past influences. Indian culture demands specific duties of woman and strict conceptions of morality are held in high-esteem. While out-

side home, in the public realm, she has begun to experience a sense of freedom and self expression at many levels which is conflicting with her domestic role and duty. This clash results in the creation of the fragmentary self of a woman. The development of a divided consciousness is largely due to circumstances, but it is also a psychological mechanism created to cope up and respond to the cultural dissonance that surrounds her. Indian woman is weighed down by social relationships and communal identities that prevail both in her pre and post marital life. Her behavior is determined by her community affiliation, religion, caste, class, and gender, and this becomes one

of the significant concerns of most women's writings. Deshpande and Divakaruni's works also abound with examples of the description of these pressures on women; though the nuances of it may differ due to the physical and cultural placement of their characters. In the case of Deshpande it begins with woman's self realization that her conventional role does not satisfy her. As she records in an article in **The Hindu** 'Breaking That Long Silence', "Despite marriage and motherhood I felt very incomplete even dissatisfied. I'm not only a woman, I'm not only a wife, and I'm a human being with a mind. It gave me a lot of unhappiness that my intellect was not connected to my female self." These are some of the concerns that have governed the second translation, where the women have been foregrounded to show that they are aware of their status as an individual, despite the fact that the traditional representation of the female identity has not changed. As the women depicted in this novel illustrate whether a wife or a widow for most of the part the woman have to serve a family either in her natal home like Sarasoti or like Parothi and Sathyabhama or even Nagveni all are subordinate to their husband or brother. Padma Sharma being a woman and an academician was no doubt influenced by these development in gender perspectives and has brought to the forefront a feminist view point as can be seen in her translation.

Karnataka has undergone distinctive shifts today as the state is one of the major states of South India. It is the eight largest states in India in terms of Population. Rapid Industrialization and growth of various metros in Karnataka has contributed a lot towards its Population. Bangalore, the capital city witnessed a large number of

migratory populations from other parts of India. With state government providing a better health services to the people, it has further resulted in controlling the health related problems in Karnataka. So with recent modernization in the state, Karnataka has witnessed a decent growth in its Population. Thus there is mass migration and economic integration which produces a confused cultural space in literature. Now writers and translators have to write for readers not only in Karnataka but also readers in Mumbai Delhi, Singapore, Australia U.K. and the U.S.A. of Kannada literature.

Comparison of the S.T. and T.Ts:

ILLUSTRATION 1

ನಮ್ಮ ಮಾಣಿಯ ಮದುವೆಗೆ ದೇವ ಲೋಕದ್ದೆ ವಾದ್ಯ ಕಾರು ತಿಂಗಳಲ್ಲಿ ಐತಾಳರು ಎಕೆ ಒಪ್ಪಬೇಕೆಂದರೆ ಗುಟ್ಟು ಹಿಗಿದೆ ಐತಾಳರು ಉರಿನ ಪುರೋಹಿತರು ಅವರ ಪುರೋಹಿತಕ್ಕೆ ಮನೆಗಳು 50ಕ್ಕು ಮಿಕ್ಕಿಯೇ ಇದೆ. ಅವರೆಲ್ಲರಿಗೂ ಲಗ್ನಕ್ಕೆ ಹೇಳಬೇಕು ವೈಶಾಖ ಮಾಸದಲ್ಲಿ ಲಗ್ನಕ್ಕೆ ಹೇಳಿದರೆ ಮನೆಗೆ 4 ಮಂದಿಯಂತೆ ಹೊರಟ ದಿಬ್ಬಣದ ಜನರು ದಂಡಿಯ ಮಂದಿಯಂತೆ ಆಗಲಿಕ್ಕಿಲವೇ

? ಪುರೋಹಿತರು ಮೇಲಿನ ಅಭಿಮಾನದಿಂದ ಮನೆಯವರೆಲ್ಲರು ತಳಕತ್ತು ಹೊರಟ ಬೀಗರ ಅವಸ್ಥೆ ಎನು ? ಇನ್ನು ಹಾಗೆ ಆರತಿ ಅಕ್ಷತೆ ಉಟವನ್ನು ಹಾಕಸುವಾಗ ಅದೇರಿತಿ ಜನರು ಬಂದರೆ ತಾಪತ್ರೆಯ ಆಗದೇನು ಆದ್ದುದರಿಂದಲೆ ಲಗ್ನ ಹುಡಕಿ ಹುಡಕಿ - ನಾಟಿ ಸಮಯಕೇನೆ ಮದುವೆ ಇರಿಸಿದರು ಯಾಕೆ ಹಾಗೆ ಮಾಡಿದಿರಿ ಎಂದು ಕೇಳಿದರೆ ಕಾರಣ ಹೇಳಲು ಐತಾಳರು ಇಲ್ಲವೇ ? ನಾಲಿಗೆ ತುದಿಯಲ್ಲಿ ಜೊತಿಷ್ಯ ಪಂಚಾಂಗ ಕುಣಿಯುತ್ತದೆ.

T.T. 1 "Return to the Soil" by Shri A.N.Murthy Rao.

It was in the family of Kodandaram Ital that Mayya's daughter Parvati was married. Itala's son was the bridegroom. Ital said that the heavens themselves provided orchestral music for his son's wedding. And he was right. It must be confessed that Ital had an ulterior motive for fixing the marriage for the Jeyestha with all these inconveniences. He was the purohit for several villages around and he numbered about 40 families as his disciples. If the wedding had been in Vaishakha even at the rate of four per family the wedding guests would have been a small army, enough to send the bride's father to the insolvency court. And all the invited guests would turn up out of

respect for their spiritual preceptor. Ital himself would have to foot the bill arranging for Arathi and dinner for the whole crowd. Ital knew what he was about, and it was after careful calculation that he selected the the transplanting season for the wedding. And if anybody asked him why he chose such a rain sodden day, well that was the only auspicious day available. Was not Ital an authority on matters astrological?

T.T. 2 “Return to the Earth by Padma Sharma

Mayya’s daughter was given in marriage to the family of Kodandaram Aithala. Parvathi got married to his son. Parvathi was ‘Parothi’. The description of the wedding you must hear from the mouth of Aithala himself. He would always say that for his son’s wedding the heavens themselves had played the orchestra. Why did Aithala agree to have the wedding during the rainy season? The secret was this Aithala was the priest of the town. The houses he served numbered over fifty. They all had to be invited to the wedding if it was during the month of vaishaka wouldn’t there be an army of guests even at four per family? Similarly if he had to arrange for the arathi-akshate and provide food for everyone though not on the scale of the bride’s father wouldn’t that be a slight problem? Therefore he had looked for an auspicious time and fixed it during the time of transplanting in the fields. If anyone questioned him about it wouldn’t Kodandaram Aital himself provide the answer? The almanac and astrology danced at the tip of his tongue.

Comparative Analysis

1. The first thing that becomes obvious when the two passages are compared is the process of elimination from passage 1. example: sentence 4, 6, and 7 are eliminated thus removing the variety of the narrative style of the original text.
2. Secondly the dramatic effect of the narration is eliminated by putting the whole text in the indirect speech.
3. Thirdly the paraphrasing of the original text into long sentences results in the distortion of the original narrative style. Also the substitution of language specifics by general terms and/or terms totally English in idioms and content makes a loss of culture specific experience. For example the substitution of Parvathi for

‘parothi’ and substitution of the term ‘footing a stiff bill’ ‘provided orchestral music’ ‘rain sodden day’ and ‘an authority on matters astrological’ seem highly artificial and inverted unfamiliar to the spirit of Kannada language.

The above lines quoted from the two translations illustrate that Dr, A.N.Murthy Rao has always projected the protagonist Itala as the decision maker who plans and manipulates events to his advantage. Thus illustrating the patriarchal privilege accorded to the male character.

Whereas in the translation of Padma Sharma is in the passive voice and shows that both events and his decision merely coincide.

ILLUSTRATION. 2.

ಪಾರುತಿ ಅಲ್ಲೆ ನಿಂತಿದ್ದಳು ಈಗ ಆಕೆಗೆ ಗಂಡ ಮರಳಿ ಬರುವ ಚಿಂತೆ ಕಾಡುತ್ತರಲಿಲ್ಲ ಬೆಸಾಯದ ಚಿಂತೆ ಕಾಡುತ್ತಿತ್ತು .. ರಾಮ ಆಯ್ತರಲ್ಲಾ ಸಂಸಾರದಲ್ಲಿ ಚಿಂತೆಯ ಚಿಂತೆಯ ಬಾರವನ್ನು ಈ ಇಬ್ಬರು ಹೆಂಗಸರು ಹೂತ್ತಂತೆ ಯಜಮಾನರಾದ ಐತಾಳರೆ ಹೂರುವಂತಿಲ್ಲ ಅವರದು ಪೂರುತಿಯಾದ ದೆಸೆಯಿಂದಾಗಿ ಅವರು ಸಾಗುವಳಿಕಡೆಗೆ ಸಮನಾಗಿ ಮನಸು ಕೂಡುವುದು ಕಡಿಮೆ.”

Chapter 2.page.11 parothi alle ninthidalu eega akege ganda marali baruva chinthe kaduthiralilla besayada chinthe kaduthithu...ram aithalara sansaradalli chinteya bharavannu ee ibbaru hengasaru hothanthe yajamnarada aithalare horuvanthilla avaradu purohityada deseyindagi avaru saguvali kadege samanagi manasu koduvadu kadame”

T.T.1 In chapter 2 the first paragraph of the translation by A.N.Murthy Rao ends with the lines: **“her mind was elsewhere.** Was it worthwhile leading such a life?”

T.T.2. In the translation by Padma Rao the paragraph reads: **“It was cultivation that bothered her...**Aithala did not carry the weight of household problems the way the two women did. ...because of his priestly duties, he paid little attention to farming.”

Comparative Analysis

In the former translation the irresponsibility of the male character is bypassed and the female character Parvati is shown as a day dreamer. Whereas in the later

translation it is clear that Paroti is bothered about cultivation and can foresee no help coming from her irresponsible husband

The use of certain verbs can also bring out the subtle differences between the male translator and the female translator which is illustrated here. Dr, A.N.Murthy Rao has projected the protagonist Itala as the decision maker who plans and manipulates events to his advantage. Thus illustrating the patriarchal privilege accorded to the male character.. Austin (1962), emphasized the importance of the context of a speech act for linguistic production and interpretation in the form of socio-cultural conventions, it is clearly seen that A.N. Murthyrao was influenced by his socio-cultural context of Male dominance.

Word level Analysis

T.T.1. The 23 missing pages of Chapter 2 in “Return to the Soil” have left out the grinding, repetitive and necessary work done by the women and their attendant feelings during the work. On page 11 he simply states “Parvati was in a particularly depressed mood” Hence in the novel the translator has used the word “**Depressed**” to describe Paroti’s mood.

T.T.2. Padma Sharma in “Return to Earth” says “Paroti was bored with the routine” is justified in using the word “**Bored**” as there are pages of description of the boring work the character is engaged in. the synonyms for depressed are; miserable, unhappy, dejected disheartened’ but the synonyms for bored are; uninterested, tired, fed up with something. As Karanth himself has pointed out the use of the words by the translator sometimes fails to convey the exact feelings of the character thereby rendering the original concept of a given character, ineffectual. Here Elimination is used as a technical tool.

ILLUSTRATION 3

“ಮರಳಿ ಮಣ್ಣಿಗೆ ಪಿಜಿ.51 “ಸರಸ್ವತಿಯ ಶಾಂತಿಯ ಬರೆಯುತ್ತಿತ್ತು. ಅವಳು ನಮ್ಮ ಮನೆಲಿ ಅವಶ್ಯಕತೆ ‘ ಎಂದು ಚಿಂತಿಸಿ ಅಣ್ಣನನ್ನು ಮನಸ್ಸಿನಲ್ಲಿ ಹೆಳಿದ್ದಳು “ ಪಾರವತಿ ನನಗೆ ಬೇರೆ ಕೆಲಸ ಇಲ್ಲ ನಾನು ಆಯ್ತು ಎಂದದಕೆ ಅಂಗಳದ ಕೆಲಸವನ್ನು ಪೂರೈಸಿಕೊಡುತ್ತೇನೆ , ನಮಗೆ ಅದಿಕ ಪ್ರಸಂಗತನ . ಹೇಗೂ ಮೂರು ದಿನದಲ್ಲಿ ಬರುವಂತೆ ಎಂದಿದನೆ ಬಂದು ಅದನ್ನು ಹೆಳಿದ ಮೇಲೆ ಮಾಡಿದರೆ ಸಾಕು”

ಬಾಯಲ್ಲಿ ಇಷ್ಟು ಮಾಯೆ ಹಾರತಾರೊ ಅವಳು ಮನಸ್ಸು ಅಸಮಾನದಿಂದ ಕುದಿಯುತ್ತಿತ್ತು ಬಾವನೆಗಳಿಗೆ ಈ ಜನ್ಮದಲ್ಲಿ ಮಾನ ಸಿಗಲಿಕ್ಕಿಲ್ಲ ಎಂದು ಮನಸ್ಸಿಗೆ ನಾಟತ್ತು.”

“Marali Mannige PG-51 “sarosithiya shanthiya katte biriyithu. Avlu ‘namma maneli namma avastheye’ yendu chintisi annananu manasinalle halidalu “parothi nanage bere kelasa illananu aithu yendadakke angalada kelasavannu puraisi koduthene, namageke adika prasangathana...hegu muru dinadalle baruthene yendidane bandanu helida mele madidare saku” bayali isthu mayhu horataroo avala manasu asamadhanadinda kudiyuthithu..hennadavalige ee janumadalli mana sigalikkilla yendu manasige natithu”

Comparative Analysis

“**Return to the Soil**” Chapter 4, page 22 and 23: “The way we are treated in our own house!” Sarasvati said bitterly. “But I suppose I must finish the work in the yard. I shall attend to it. It is not ours to question why....he will be here three days later anyway: he will then tell us what he wants.” though Sarasvati was trying to speak calmly it was clear she was boiling with fury at the indignity of the treatment she got from her brother, “One should not be born a woman” she said to herself.

“**Return to the Earth**” Chapter 5 page 54 and 55: Sarasvati’s dam of peace breached, she thought of their position in their house and reproached her brother with no holds barred. “ParothiI shall finish the work in the yard because I promised why should we bother too much? If he wanted happala and sandige he should have said so.....anyway he said he will be back in three days may be he will, we will attend to them after he tells us”. Though she said all that her mind was boiling with dissatisfaction she had realized that a woman would never in her life receive respect.

Here the two key words are “FURY” and “DISSATISFACTION” the synonyms for fury are anger wrath and rage but for dissatisfaction the synonyms are disappointment, displeasure and frustration. In the former translation the character’s feelings are strongly expressed and she comes to a decision regarding her life in a fit of anger and humiliation.

But in the second translation she feels frustrated at the state she is in, as a woman. Therefore she comes to a realization about the state of a woman's life. Is this difference because of the translator's gender? The male translator is trying to convey strong and definite feelings for the character. And the female translator is trying to portray a sensitive and delicate sensibility of the character who sees herself as a victim of the social system. Forgas (1985) stresses the important role social situations play for the way human beings use language. He considers verbal communication to be an essentially social act, and points to the fact that interaction between language and social context is inseparable. The social situation was very different in 1995; there was feminist movement in India and so the characters were expressed as being strong and assertive. In 2002 the social context is entirely different. The world had seen the feminist movement flourish and had become sensitized to feminist issues. This social context clearly influenced the language used by Padma Sharma.

Even the name of the character as 'Sarasvati' in the former shows a distancing of the character from the translator and 'Sarasothe' in the latter shows an informality and familiarity with the translator. Once again this could be attributed to the socio-cultural difference between the times of the ST and the TTs. Contexts cover "the social and psychological world in which the language user operates at any given time" (Ochs, 1979:1). This includes participants' knowledge, beliefs and assumptions about temporal, spatial and social settings, previous, ongoing and future (verbal and non-verbal) actions, knowledge of the role and status of speaker and hearer, of spatial and temporal location, of formality level, medium, appropriate subject matter, province or domain determining the register of language". The ST was aimed at a specific audience in a specific time in a specific area that is the Kannada people of the 60s. the first TT is addressing a larger audience of English educated readers in a national level so the translator uses a more refined language which is less dramatic and more formal English idioms.

ILLUSTRATION 4

ಈಗ ನಾಗವೇಣಿಯ ಐತಾಳರ ಗಂಡು ಆದಳು ಓದಿದ ಹುಡುಗಿಯಾದರು ಶ್ರೀಮಂತರ
ಮಗಳಾದರೂ ಅವಳ ವಿನಯ ಹೇಳಿರದು ಸರಸ್ವತಿ ಸತ್ಯಭಾಮೆಯವಳನ್ನು ಗಳಿಗೆ ಗಳಿಗೆಗೂ ಸಮಾದಾನ

ಪಡಿಸುತ್ತಾರೆ “ಬ್ರಹ್ಮ ಬರೆದ ಬರಹ ಯಾರಿಂದ ಉಜ್ಜಲಿಕಾದಿತು ನನ್ನನ್ನು ನೋಡಬಾರದೆ ? “ಎನ್ನು ತಾಳೆ ಸರಸ್ವತಿ ಎಲ್ಲ ದುಃಖನಿಯರಂತೆ ತಾನು ಒಬ್ಬಳು ಎಂದು ಯೋಚಿಸತೊಡಗಿದಳು ನಾಗವೇಣಿ.

Chapter 15 page 122 of “Return to the Soil” Since Lacha had renounced his father Nagveni had to fill his place in Ital’s empty heart. She was educated and a daughter of wealthy parents. But she was respectful and affectionate to the old people. Sarasvati and Satyabhama did their best to soothe her troubled mind. “you see what my own life has been my child” said Sarasvati, “We cannot alter what is written” Nagveni too came to realize that she was but one sufferer among thousands.

Chapter 16 page 215 of “Return to the Earth” – “Nagveni became Aithala’s son. Though she had been to school and was the daughter of a rich man she was very unassuming Sarasothi and Sathyabhame consoled her every minute. “Who can erase what Brahma has written? Why don’t you look at me? Said Sarasothi Nagveni started believing that she was one among all other sad women.

Comparative Analysis: Sentence Level Analysis

The former translation has a kind of distance between the narrator and the character when he says she was ‘educated’ ‘of wealthy parents’ ‘respectful and affectionate’. Also the sentence ‘cannot alter what is written’ fails to recapture the very Indian sentiment of a strong belief in acceptance of destiny.

In the latter translation sentences like ‘Nagveni became Aithal’s son’ and ‘what Brahma has written’ recreates the very Indian sentiments of the importance given to a son in the Indian family and their strong belief in destiny. The use of the names Satyabhame and Sarasothi creates a sense of familiarity:

ILLUSTRATION 5:

ರಾತ್ರಿ ಸಂದಿತು ಊಟ ಉಪಚಾರಗಳು ಆದವು ಎಳೆತನದ ನಗುವನ್ನು ಮುಖದಮೇಲೆ ತಂದುಕೊಳ್ಳಲು ಬಲು ಸಾಹಸ ಪಟ್ಟಳು ಅದೇ ಗಳಿಗೆಯಲ್ಲಿ ಅದೇ ಸಮಯದಲ್ಲಿ ಲಚ್ಚನ ಮನೆಯಿಂದ ಹೊರಗೆ ಹೊರಟನು “ಎಲ್ಲಗೆ “ ಎಂದು ಕೇಳಲು “ ಶೀನ ಮಯ್ಯರಲ್ಲಿಗೆ “ “ ನಿನ್ನೆಯ ಅಲ್ಲಿಗೆ ಬಂದಿಳಿದ್ದೆನೆ ಇಗಲಾದರು ಅಲ್ಲಿಗೆ ಹೊಗಬೇಡವೇ ? “ ಯಾಕೆ ಇಲ್ಲಿರಬಾರದೆ ? “ ಇದು ನಿಮದೇ ಮನೆಯಲ್ಲವೆ ? ನಾನು ಬೇರೆಯವಳೆ ? “ ಎಂದಳು ನಾಗವೇಣಿ ಕೊನೆಯ ಮಾತನ್ನು ಆಡುವಾಗ ಅವಳ ನಾಲಿಗೆ ನಡುಗುತ್ತಿತ್ತು . “ನಿನಗೆ ನಾನು

ಬೇಕೂ ಬೇಡವೂ ಎಂದು ತಿಳಿಯದೆ ಹೊರಟೆ “ ಎಂದನು ನಾಗವೇಣಿಯ “ ಕೈಯ ಹಿಡಿದವಳನ್ನು ಹಾಗೆ ಎಂದೂ ಹಂಗೊಸಬಾರದು ಎಂದಳು”

ಲಚ್ಚನು ನಾಗವೇಣಿಯನ್ನು ತಿರುಗಿ ತನ್ನ ಅಧಿಕಾರಕ್ಕೆ ತಂದುಕೊಂಡಾಯಿತು ಧರ್ಮ ಸ್ನೇಹಗಳಿಗೆ ಕಟ್ಟು ಬಿದ್ದ ಅವಳ ಜೀವವು ಇತರ ಎಲ್ಲಾ ಯೋಚನೆಗಳನ್ನು ಮರೆತು ಅವನಿಗೆ ಶಯ್ಯೆಯ ಪಾಲನ್ನು ಸಲ್ಲಿಸಿತ್ತು ಆತನ ಮೇಲಿದ್ದ ಉಗ್ರ ವೈರ್ಯ ಮರವೆ ಆಯಿತು.

Chapter 15 page 129 “Return to the Soil”. After supper that evening Lacha was getting ready to go.

“Are you going?” said Nagveni

“Yes to Seena Mayya’s...

“Why? Could you not stay here?is not this your own house..am I a stranger?”

Nagveni’s lips were trembling

“Since I was not sure anybody wanted me here I thought I had better go”

“Is it with such words that you greet your wedded wife?”

Lacha stayed and she was a true Hindu Wife. That day Lacha again came into possession of her youth and beauty

Chapter 16 page221 “Return to the Earth” Night fell. Meals were over.Nagveni tried hard to bring a youthful smile to her face.at the same time Lacha stepped out. When asked where he was going he replied that he was going to Seena Mayya’s house. “Why cant you stay here? Isnt this house yours as well? Am I a stranger? When Nagveni spoke these last words her speech was unsteady and her voice was shaking. “I dint know whether you wanted me or not. So I was leaving said Lacha. “You should never taunt your wife like that.” It appeared as if Lacha had reclaimed his power over her youth. Bound by her sense of morality and amity she forgot everything else and let him share her bed. The intense hatred towards him was forgotten.

Comparative Analysis. Conceptual Level Analysis

Lacha who had left his wife for his own pleasures has returned to his father’s house which is in the name of his wife now. Nagveni though ruined by his immoral

ways is still attracted to him. Lacha senses it and presses his advantage. The dialogue deals with this complex situation. In the TT.1.due to the direct speech the struggle in the character's mind is omitted. The delicate situation merely becomes an exchange of words, leaving out the emotional struggle in Nagveni's mind. It makes her seem to be challenging him to stay. In accordance with that challenge he comes to 'possess' her youth and beauty which she surrenders like a "True Hindu Wife" this demonstrates a kind of power struggle in which the woman is subjugated because she must act according to the tenets of a "true Hindu wife" the overtones of patriarchal hegemony seems never to be far from the narration

In TT.2. the use of reported speech conveys a slow down of the tempo and the description of 'unsteady speech and shaky voice' shows the emotional struggle of the character. Also the last sentence shows that Nagveni is hurt but not defiant, she sounds dignified as she admonishes him as to how he should address his wife. Then she makes the decision whether to allow him to share her bed or not. It is not only a moral obligation but also a sense of "amity" the synonyms of which are goodwill friendship and harmony which seem to overcome her hatred of her husband and which makes her to decide to invite him to stay the night.

The illustration has demonstrated the differentiated use of language by males and females is more than just a matter of linguistic forms. It is the use of these forms in society and its social construction that accounts for the difference. What are the influences that characterize this difference in transmission of a translation? The dominant influences that differentiate the genders are: ideology, historical context, traditions, and culture. The study has found that there are several kinds of strategies used for translation like: Deletion, Detraction, Addition, Substitution, Equivalence, and Pragmatic implications. The use of these tools has demonstrated the differentiated use of language by males and females is more than just a matter of linguistic forms. It is the use of these forms in society and its social construction that accounts for the difference. What are the influences that characterize this difference in transmission of a translation? The dominant influences that differentiate the genders are: ideology, culturalal context, traditions, and historical context. Context can be regarded as en-

compassing external (situational and cultural) factors and/or internal, cognitive factors, all of which can influence one another in acts of translations. In many approaches, context – and the relationship between context and language – is regarded as dynamic rather than static. Context is taken to be more than a set of pre-fixed discrete variables that impact on language, and context and language are considered to be in a mutually reflexive relationship, such that language shapes context as much as context shapes language.

Tradition

Through the title of the novel the Kannada novelist Shivaram Karanth has stated that tradition and modernity when in confrontation has to be skilfully “negotiated and a path should be chosen that is compatible both to tradition and the individual self” (Kirtinath Kurutkoti “Kannada Kathana Sahitya:Kadambari”) the characters of Nagaveni and her son Rama are such successful negotiators of the confrontation. They choose to come back to the traditional way of the agrarian lifestyle after they have fully realized their individuality in the course of the novel. Hence the title “Marali Mannige”, that is a return to the traditional way of life.

“Since Lacha had renounced his father Nagveni had to fill his place in Ital’s empty heart. “you see what my own life has been my child” said Sarasvati, “We cannot alter what is written” (chapter 15 page 122 of “Return to the Soil)

Nagveni became Aithala’s son. “Who can erase what Brahma has written? Why don’t you look at me? Said Sarasothi (chapter 16 page 215 of “Return to the Earth”)

The former translation has a kind of distance between the narrator and the character when he says she was ‘educated’ ‘of wealthy parents’ ‘respectful and affectionate’. Also the sentence ‘cannot alter what is written’ fails to recapture the very Indian sentiment of a strong belief in acceptance of destiny.

In the latter translation sentences like ‘Nagveni became Aithal’s son’ and ‘what Brahma has written’ recreates the very Indian sentiments of the importance given to a son in the Indian family and their strong belief in destiny. The use of the names

Satyabhame and Sarasothi creates a sense of familiarity: The key institution of tradition is the joint family, a usually patrilocal system in which the bride comes to live under the rule of her mother-in-law (in many areas customarily in a village far from her own family) and any senior daughters-in-law, and in which the sheer number and confusion of generations and cousins within close quarters makes both privacy and individuality scarcely relevant values, let alone easily achievable. But the joint family is just as semiotic a figure as Village: it is a sign for a kinship system that goes beyond the orderly distribution of women and property to what Sudhir Kakar calls “a therapeutic model of social organization” (124),(De and Sarker) with relations of trust, respect, and responsibility nurturing and guiding one at every step, an extended familial utopia.

Kakar is eloquent about the capacity of the joint family as an institution to address “deep needs for connection and relationship to other human beings in an enduring and trustworthy fashion and for ongoing mentorship, guidance and help in getting through life and integrating current experiences with whatever has gone before and with an anticipated future” (124). But he is also eloquent on what happens in the daily realities of life in such a family. “It was great when I was growing up,” one friend told me, “but the older I got the more claustrophobic it became.” When patriarchs abuse their unchecked power, when matriarchs smother their sons and terrorize their daughters-in-law, the joint family changes from a “therapeutic” system to a neurosis machine.

The second institution is that of caste, and here one must distinguish between *varna*, the four castes idealized in the Vedas, and *jati*, the much-proliferated and regionally quite various denominations based mostly upon actual occupations. The second moves us into the power relations of daily life in which one’s Brahmin friends complain that jobs are there only for the “Scheduled Tribes and Backward Classes,” as the reservation (or quota) legislation terms them, while one’s friends from the other end of the spectrum complain about the Brahman “mafia” that runs everything. In a social reality being rapidly restructured within a “modern” class system subsidiary to the global consumer economy, there may be plenty of truth in both perspectives. But *jati*, the occupational castes, organize social life, economic

contacts and often basic options, value systems, and family customs, and even ethno-sociological profiles of the sort statisticians love best. The *varna* order tidies into four classes the functional divisions of Indian social organization and derives its authority from its Vedic origins. As an abstract, conceptual order it trips us over into the other emphasis in thinking about tradition, namely its logical or cognitive system.

One of the more illuminating book about caste is by Veena Das,(Sudhir Kakar)a book which balances a structuralist sense of culture as a language with a very open and flexible model of linguistic structuring, and which draws upon Das's career of fieldwork to temper her readings of the Sanskrit texts upon caste theory. We in the west typically confuse "caste" with "class," and though there is positive correlation between economic standing and caste, it is also true that particularly since Independence the two are increasingly independent variables. (It is, for example, the middle castes from which many of the nouveau riches emerge, and feminist Madhu Kishwar (EPW July 1983)has argued that it is upper and middle caste peasant family structure that in its vertical and geographical spread through Indian society is worsening the condition of rural women.)

If caste is not strictly economic, nor is it purely hierarchical as class strata tend to be. Brahmans, that is, are the "highest" caste from a spiritual or religious perspective, but the kings were kshatriyas. Das argues that the king and the Brahman were bound in reciprocal but not hierarchical obligations, and moves swiftly to make us understand the implications of the "statuses" (as she calls them) distributed within the systems of caste and *asramadharma* (the Way, Christians might call it, appropriate for one's age-related stage in life). That is, these statuses don't need the geological metaphor of sedimentary levels, but the linguistic metaphor of how, syntactically, a culture articulates its social relations. We can glimpse in what follows just what Das achieves with this metaphor:

These relations between the statuses express the structural order of Sanskritic Hinduism in terms of a mediated opposition between the asocial and social, and within the social in terms of a categorical partition between the holders of temporal power (king), inherent spiritual merit (Brahman), and the non-Brahman mass of householders within the caste system.

Down inside the version of social realities represented in a novel like *Marali Mannige* the details matter greatly. For the moment, most useful for us is how this reading of caste complicates the typical and simplistic interpretation of caste as gender oppression. That oppression certainly exists, but Das wants us to understand how these social categories and their associated ways of living are more than a rationale for privilege. These *dharma*s segment existence and enable individuals to transpose the paradigmatic morphology of Hinduism into the syntagmatic realities of history. Amorphous experience becomes the words and grammar by which one's life is spoken. A wife is seen as a Sita or Mandodari and any deviation is occasion for the husband to exercise his authority, and/or exploitation. As Aitala exploits the three women in his house and Lachcha invariably exploits Nagveni. This is because of their skewed sense of patriarchal traditions.

For those reading Indian fiction, these categories name the vectors along which traditional thought would perceive experience, even if that perception is now complicated by the inmixing of western categories, individual temperament, and the strengthening voice of the formerly silenced. The urbanized English educated Indian will think poorly of a prideful Brahman, but only the latter will think the Brahman is "mixing" too much in political and social strata and arrogating to himself the personal glory more appropriate to kingly kshatriya than priestly Brahman, as Aitala does in competition with Seena Mayya. The individual whose moral flaw is noted by the author, risks, for the urban Indian, "unmatching" the distribution of responsibilities and statuses and thus imperils social equilibrium. One might even feel that by rating himself in relation to other social strata, rather than dissolving himself within larger transcendental being, our prideful Brahman "marks" and thus lowers himself.

The critics of Kannada literature of that time also endorse this tradition. In "Kannada Kathana Sahitya-Kadambari (Oxford University Press, 1982) G.S. Amur opines, "Sarasoti protests against the high handed decision of her brother's second marriage but does not revolt not only because of economic constraints but also cultural submission. Paroti on the other hand accepts the situation as an extension of her own family welcoming the second wife as a sister and their son as her own child" (pg 206)

That is why perhaps Shivaram Karant wrote a fictional tale to help transform these different elements into a more clearly focused tool. It is the saga of an Indian family of three generations, one which is not “typical” but rather as typifying the frequent erosion of the family as an Indian social institution. Traditionally, the family is the most brahmanically high of the class from a village Kodi, in the coastal area of the Western Ghats, near Manglore. The rest of the family is part of the last generation’s Kannada Diaspora—the still continuing exodus of talented and well-trained Kannadigas all over the country. But one sees since then a microcosm of social change in the multiple registers in which outside destructive forces have played on the internal fissions of a family. It tells about three generations of characters who wage an unrelenting struggle against ‘necessity’ which here takes the shape of poverty. This is the poverty of a Brahmin family in Kodi a tiny village on the Daxina Kannada coast, the Western Ghats of Karnataka State, where the rains, the sea, and the river allow only a bare existence testing human endurance and will to survive. Kodi Rama Aithala, the representative of the first generation, is a patronizing, miserly, querulous priest and also a farmer of a small land holding. His struggle is to redeem himself from the social ridicule of being called a ‘mere Vaidik brahmin’ who is looking out for a free meal. He succeeds through his sheer perseverance and tight fisted ness in buying land, building a big ‘pucca’ house, thus qualifying himself to be called a ‘big man’ in the village. His worldly ambition fired by his jealousy for his neighbor and rival Sheena Mayya goads him into involving his son Lachcha in the dubious encounters of the second generation with ‘English’ urbanized modernity and the temptations of money.

“Karanth does not allow the careless reader to construct a nostalgic vision of the noble first generation to which the vulnerable second generation is a foil. Rama Aithala is a ‘loukika’ a this-worldly man so deeply involved in the mud and storms “Karanth does not allow the careless reader to construct a nostalgic vision of the noble first generation to which the vulnerable second generation is a foil. Rama Aithala is a ‘loukika’ a this-worldly man so deeply involved in the mud and storms of this existence that there is hardly any glimpse of anything that transcends it in his life. He therefore wants his son Lachcha to be his pawn in the new world of English educa-

tion, with a Profession and money. “Modernity can be called a persistent paradigm in Kannada Literature: in this novel its fascinating ambivalence troubles Aithala.”
_(Raghvendra Chenni. Introduction to “Return to Earth” p xii).

The first translation is focused on this tradition of an all powerful male head of a large family. Dr. A.N.Murthy Rao successfully portrays Aithala’s unconscious male arrogance and exercise of ruthless power in the family.

In the second translation Padma Sharma portrays the humane and moral strength of his sister Sarasothi and his first wife Parothi who ultimately enlist Sathyabhama his second wife into their ‘sisterhood’. These three women endlessly working in the fields, in the kitchen, and sickroom, subsisting on a little gruel, or half starving due to Aithala’s tight fist contribute to the acquiring of the property for Aithala. The unacknowledged exploitation of these women deconstructs male notions of success and power.

Ideology

One is the role of ideology that influences gender perception in a given society. High levels of agreement on the characteristics different cultures to males and females reflects consensus in gender role ideology. Two hierarchies operate in Indian society-one according to religious sanction with Brahmins at the top and all the other castes following at a lower rung and the second according to political and economic status with the landlords at the top and the various labor forces at the lower rungs. Exploitation occurred and continues to occur through this old relationship of servitude for many generations. The religious sanction of pure and impure within the ideology of caste system made it imperative for the castes to be bounded group. Endogamous marriages have been the primary means by which this separation is achieved. As Uma Chakravathy has pointed out “a fundamental principle of Hindu social organization was to construct a closed structure to preserve land Woman and ritual quality within it” (The Hindu Wife; Tanika Sarkar) these three are structurally linked and it is impossible to maintain all three without controlling female sexuality. Caste blood is received both from the mother and the father hence both parents must be of the same caste, and this is reiterated in the Dharmashastras. However people

being human there were transgressions, so the Dharmashastras recommended severe punishment and excommunication for the offending women(ibid) the women's compliance to this system is ensured through the ideology of the "Pativrita" and "Stridharma" and the application of coercion by male members of the family and the religious heads. This ideological culture has been internalized by both men and women in Indian society and they operate consciously or subconsciously even while translating. Hence the male translators have resorted to the tools of Deletion, Detraction, Addition, and Substitution to convey the culture construction of the "Hindu Wife".

Lacha stayed and she was a true **Hindu Wife**. That day Lacha again came into possession of her youth and beauty Chapter 15 page 129 "Return to the Soil".

Chapter 16 page 221 "Return to the Earth" It appeared as if Lacha had reclaimed his power over her youth. Bound by her sense of morality and amity she forgot everything else and let him share her bed. The intense hatred towards him was forgotten.

Lacha who had left his wife for his own pleasures has returned to his father's house which is in the name of his wife now. Nagveni though ruined by his immoral ways is still attracted to him. Lacha senses it and presses his advantage. The dialogue deals with this complex situation. In T.T.1 due to the direct speech the struggle in the character's mind is omitted. The delicate situation merely becomes an exchange of words, leaving out the emotional struggle in Nagveni's mind. It makes her seem to be challenging him to stay. In accordance with that challenge he comes to 'possess' her youth and beauty which she surrenders like a "**True Hindu Wife**" this demonstrates a kind of power struggle in which the woman is subjugated because she must act according to the tenets of a "true Hindu wife" the overtones of patriarchal hegemony seems never to be far from this translation

In T.T.2 the use of reported speech by Padma Sharma conveys a slow down of the tempo and the description of 'unsteady speech and shaky voice' shows the emotional struggle of the character. Also the last sentence shows that Nagveni is hurt but not defiant, she sounds dignified as she admonishes him as to how he should address his wife. Then she makes the decision whether to allow him to share her bed or not. It is not only a moral obligation but also a sense of "amity" the synonyms of

which are goodwill friendship and harmony which seem to overcome her hatred of her husband and which makes her to decide to invite him to stay the night.

In this context there was an essentialist “Kannada” identity assigned to women images of a sari clad her forehead adorned with a kumkum and hair pulled back in a long plait who is chaste and self sacrificing for the good of the family and community.

Karant though has not succumbed to this image building process he focuses on the women’s resilient strength inherent in them. And depicts in detail their hard work and struggles to keep their home and family together.

In the context of the first TT, the influence of the Chinese Revolution and the widespread land reforms in Karnataka Dr. A.N.Murthy Rao as he himself has stated wanted to establish a pan Indian novel that would showcase not only the peasants of Karnataka but all Indian peasants of that time and so he undertook to translate this novel already hailed as a classic in Kannada literature. But in keeping with the context he has focused only on the land and the male protagonists of the novel, foregrounding the senior Aithala’s unconscious male arrogance and exercise of ruthless power in the family.

In the context of the second TT in the face of Globalization and with the influence of feminism Padma Sharma has brought out the humane and moral strength of Aithala’s sister Sarasothi and his first wife Parothi who ultimately enlist Sathyabhama his second wife into their ‘sisterhood’. These three women endlessly working in the fields, in the kitchen, and sickroom, subsisting on a little gruel, or half starving due to Aithala’s tight fist contribute to the acquiring of the property for Aithala. The unacknowledged exploitation of these women deconstructs male notions of success and power, and focuses on the women’s resilient strength inherent in them.

Gender Perspectives

The title has been translated into English as “Return to the Earth by Padma Sharma is not wholly satisfactory as ‘return’ to ‘earth has implications of death in the TL which is never the same in the SL. the implication of the word Earth is very

female like the connotation of 'mother earth'. So though the author meant just a way of life the female translator here has in a subtle way suggested feminine connotation to the title, and that is where the effect of gender on translation has been seen .

In the English translation by Dr. Ananthmurthy Rao the title is "Return to the Soil". There seems to be a compromise in his rendering the original novelist's actual meaning, implications and true vision. It has not been communicated in the TL in consideration with the true spirit of the SL. Soil merely means mud, dust, or sod which is available anywhere and does not imply the growth, development and transformation associated with one's own land. It never suggests the implied meaning of a return to nature or way of life that the SL suggests. When two cultures meet over one text, or the author and reader come from different cultural backgrounds, the reader will be selective about what s/he takes from the text. Jean-Marie Gibbal rightfully cautions us to "be conscious". Alternatively, if lyrical and poetic textual interpretations of nature move or offer solace to the reader, s/he might linger on this element of a text, less inspired by the sequence of narrative events, the plot. These reader choices may suggest individual ideology at play. A closer look, however, reveals that generally speaking, a Westernized audience exhibits a predictable and rather fixed set of possible landscape interpretations. These arise from the West's own literary traditions. Cultural norms shape these tendencies from which the individual reader inadvertently draws.

Historically as well as today, a conflicted relationship between nature and landscape exists in Western society. Those educated in western literature naturally tend to imbibe the same attitude.

When he takes a second wife Sathyabhama who soon realizes his arrogance and turns to the two women for succor, its irony, and parody adds up to a general rejection of meta-narrative and ultimately reveals that the textual space is perhaps the only landscape where those who have been excluded from place can have a space.

De and Sarkar's distinction between "place" as indicating "the dimensions of lived experience and 'space' as grounds that are emptied" is extremely enabling in theorizing colonial occupations of supposedly "empty spaces," and in recuperating

concrete “places” where peoples, cultures, languages, artistic expressions unfold dynamically.

(Uma Chakravathy)

Since the ST was written in postcolonial times Karanth has successfully re-claimed reasserted the subject status of the Kannada people by depicting the familiar life in his village and resisting the erasure of its cultural geography through the assault of urbanization and modernism.

Different geographic regions are regarded as “relational and contextual” with “links inside and across these geopolitical spaces.” In the context of the first translation under the influence of the red revolution and land reforms the translator has tried to project a mythical village. In the mytho-cultural life of the nation, Village is always already a sign for the urbanite’s dream of a community raised with sufficient homogeneity of culture and blood: that warmth, and deeply shared assumptions bind its members together, Though in reality bound together by established power and unofficial violence, Village functions as the place holder for the harmonization of social and gender differences. It is the sign for an ideally functioning caste society in which reciprocal responsibilities bind everyone in humanely conducted relations of caring and tending, a feudal utopia. They demonstrate how history and geography become intertwined especially in the “spatial image of the woman at home assaulted, or nurtured, by urban-industrial modernism. They come up with their “trans-status” phrase to describe “individuals . . . caught in transition from one (economic, social, political) status to another, at the same time as they try to redefine their places-turned into-spaces.” In highly original theorizing, they demonstrate how “subjects recast their status by assembling familiar and new practices to survive attempted erasures of known, geo-histories into space, and reassert place

The reality of the Village, even in the fiction which struggles most directly to connect myth and actuality, is complicated. Stuck six vehicles wide on a three-lane Bombay street corner, the commuter can only clear the black phlegm from the world’s worst urban pollution and project a contrary ideal of an easy stroll across the home village toward the stream scene omnipresent in Village fiction. But the real stream

may contain enough pollutants to work as a laundry bleach, and the Village behind one not only has the predictable internal dissensions of close living, but also the external menaces of other groups (like political parties), other eras (the modernity of commerce and industrialization), and other social schema (the hulking secularity of the state and central governments). “Village India” is the national shibboleth of self-identity. Why the Village, why so obsessive a return to its troubled texture, to conflict for its young, to disaster for its women? Why “Marali Mannige”? Actually there *are*, of course, many quite real villages, their populations struggling to resist the false promises of urban prosperity and the deadly lures of cinema life and high tech commodities, struggling for fuel, water, harvests, health, and reprieve from developers and environmental exploiters; hence Nagveni and her son Rama come back to Kodi to retain their identity and small share of cultural geography.

Marali Mannige is considered as a ‘Regional’ novel not only due to its language and location but also eminent Kannada critics from Sri D.L.Narsimhachar to Dr. Kirthinath Kurathkoti have called it a regional novel. What then is regional about it? If regional means a representation of a race, or community from a particular region then this novel does subscribe to it because it represents the relentless struggle between humans and nature in the secluded village of a coastal region. It also depicts the social economic and religious practices of the people of that region.

It is regional in another sense too because it tells the story of the confrontation between three generations that represent three different times and perceptions. Aital Sarasoti and Paroti show a stoic acceptance of their struggle with the land. Lachcha runs away from it and Nagveni accepts it as a challenge and her son returns to it with conscious volition. The three different stand taken by the characters are in keeping with their times and their awareness. But their emotional response is entirely personal. It is in their confrontation with their own conscience that they emerge as powerfully created characters of the novel. That is where the strength of the novel truly felt. Therefore the regional landscape is no doubt the basis of the problem but not the subject matter. It should be remembered that Karanth was writing at the time of nation building therefore the deconstruction of the colonial influence was an important

aspect for this regionality. The description of the 'honne' trees whispering in the winds, the endless roar of the sea, Nagveni and her son Rama's fascination for the sea, the torrential rains, and the three women Sarasoti Paroti and Sathyabhama endlessly toiling on the land or the house depicts a landscape the characters have to deal with both as a burden and a blessing. The landscape is a means of their livelihood and their way of life. Karanth depicts the symbiotic relationship of the land and the people in coastal areas in an effortless narration. One such telling example is when Sarasoti decides to leave Aitala's house when he fails to inform her of his second marriage. Paroti is heartbroken and follows her to the water's edge and as if as a last effort she tells her "Sarasoti the cucumber patch is dry we should have watered it yesterday". In a poignant situation this daily detail may seem incongruous but it is here that we see the strength of the writer's natural sensibility. Paroti is not telling her a minor detail but reminding her of their relentless struggle as well as dependence on nature which is the mainstay of their life, here the struggle itself is their sustenance. Karant's power lies in the creation of a landscape that recovers his identity in the face of colonialism and nationalism.

In TT.1 influenced by industrialization and communism there is a sense of distancing from nature. The kind of pantheistic attitude of the ST towards nature is missing. The whole pickle making episode is deleted from the TT of the limits that each person's subjectivity imposes on any attempt at reconstructing a reality always perceived partially."²³ If s/he is most accustomed to reading landscape as mood-setting poetic description, for example, then the reader might skim over apparently descriptive scenes of nature in favor of the "meat" of the plot.

In TT.2 when the translation is rendered in the passive voice the passivity of the landscape and the female characters are merged to emerge as active agents of interdependence. The male protagonists may take the profits from the land but it is the women whose labor and care make it yield the riches. Her translation demonstrates how Paroti's and Sarasoti's nurturing, which constructs the land as a feminized space, results in an alternative to, or at least a denunciation of, Aithala's Patriarchal view of women.

The 23 missing pages of Chapter 2 in "Return to the Soil" have left out the grinding, repetitive and necessary work done by the women and their attendant feelings during the work. On page 11 he simply states "Parvati was in a particularly depressed mood" Hence in the novel the translator has used the word "**Depressed**" to describe Paroti's mood while Padma Sharma in "Return to Earth" says "Paroti was bored with the routine" is justified in using the word "**Bored**" as there are pages of description of the boring work the character is engaged in. the synonyms for depressed are; miserable, unhappy, dejected disheartened' but the synonyms for bored are; uninterested, tired, fed up with something. As Karanth himself has pointed out the use of the words by the translator sometimes fails to convey the exact feelings of the character thereby rendering the original concept of a given character, ineffectual. Here the subjectivity of the translator shaped by historical context come into play, drawing its readers into what the cover self-consciously insists is a "world that is very much a part of India today," True enough because the kind of work done by women in cultivation and the responsibility of the household has thrust women in to playing the gender roles of passive wives, mothers, sisters and widows. Sarasvati the Aitala's sister and Parvati his wife have been forced in to taking the responsibility of the household and cultivation but have no right in the decision making. This force of the patriarchal system is reinforced by the male translator who completely ignores the descriptions of work, tedium, feelings and aspirations of the female characters in the novel and imposes what he thinks they might be feeling in a given situation.

The women translator on the other hand has used the same tools to deconstruct and demystify the same ideals of a noble wife/widow to show the evolving identity of women characters in the selected novel. She has resorted to strategies like the use of passive voice and words as well as sentence structures that highlight feminine sensibilities as shown in the illustrations. Radical feminist writing sought to undermine, subvert, and even destroy the everyday language maintained by institutions such as schools, universities, the media and dictionaries. This oppressive and subjugating language needed to be reformed and even replaced by a new women's language. Writers have coined new words, new spellings and grammatical constructions, new images and metaphors in the attempt to get beyond conventional archetypes. These

experiments raised a new set of problems for the translators and challenged them to come up with innovational techniques. Von Flotow names and describes three practices of feminist translation: supplementing, prefacing and footnoting, and “hijacking” (cited in Simon 1996: 15).

Therefore in the T.T. translated by a woman the transmission of Nagveni comes through as a woman who consciously immerses herself into the women’s life of Kodi. She has been exposed to Modernity, yet she willfully subsumes herself into Tradition. The difference though is that she is not submissive. She revolts against her husband and speaks out her disgust. She takes to endlessly working on the land because she wants to be self-reliant and does not want the support even of her affluent father. She is tricked into pregnancy by her husband and begets Rama the third generation. This Rama who has been brought up entirely by the women of the house turns out to be humane like them and seems to have internalized their feminine sensibilities.

Reception of the S.T.:

The novel when it was first published was hailed as a Kannada classic by critics of Kannada literature. Well known critics like Dr. G.S.Amur, Kirtinath Kurutkoti, Giraddi Govindraj, U.R.Ananthmurthy, Purnachand Tejasvi and others have praised the book very highly. In October, 1945 the P. E. N. Centre in India organised at Jaipur the First All-India Writers’ Conference K. S. Karanth’s *Marali Mannige*, one of the outstanding Kannada novels of our times, certainly merits greater praise and longer notice said V.K. Gokak. (23)

Reception of the First T.T.: the first translation that appeared in 1974 was not so well received. There were no reviews written on the translation except by Dr. G.S.Amur in his book on Kannada novels in which he has said the translator has sacrificed the nuances of the Kannada language in favor of a very formal English idiom. A rather negative criticism was aimed at Karanth by Vinayak Purohit where he avers that “A more bovine and inane message cannot be conceived of...his language is also cold and crude that “*Marali Mannige* merely confirms the role of Karanth as a pure story-teller who writes only for children or the mentally retarded” (24) (Pg 809

Reception of the second T.T.: the second translation has recieved more response from readers. This may be due to a wider exposure through the internet. Yet most of the reviews are by english educated urban youth who have posted their comments on their blogs or facebook. there are no literary criticism as such except words of praise and admiration for the novel and the stature of Karanth from a distance.

The three different temporal contexts, geographical considerations and ideological disparities and gendered transmissions along with the differing responses to the three texts raises the question whether translation works as an agent to translate identities or is it time to question the identity of the translation itself? So what should be done? Should there be a Translating of identities or identifying translations? These are ongoing problems to be taken up for further research in the future.

Conclusion: As stated there are three different contexts of this novel first the context of the ST, which was a time of nation building In this context there was an essentialist “Kannada” identity assigned to women images of a sari clad her forehead adorned with a kumkum and hair pulled back in a long plait who is chaste and self sacrificing for the good of the family and community.

Karant though has not succumbed to this image building process he focuses on the women’. And depicts in detail their hard work and struggles to keep their home and family together.

In the context of the first TT, the influence of the Chinese Revolution and the widespread land reforms in Karnataka Dr. A.N.Murthy Rao as he himself has stated wanted to establish a pan Indian novel that would showcase not only the peasants of Karnataka but all Indian peasants of that time and so he undertook to translate this novel already hailed as a classic in Kannada literature. But in keeping with the context he has focused only on the land and the male protagonists of the novel, foregrounding the senior Aithala’s unconscious male arrogance and exercise of ruthless power in the family.

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Notes

After the People's Republic of China was established, in order to resolve employment problems in the cities, starting in the 1950s youth from urban areas were organized to move to the rural countryside, especially in remote towns to establish farms. As early as 1953, the People's Daily published the editorial "Organize school graduates to participate in agricultural production labor". In 1955, Mao Zedong asserted that "the countryside is a vast expanse of heaven and earth where we can flourish", which would become the slogan for the Down to the Countryside Movement. Beginning in this year, the Communist Youth League organized farming, and encouraged the youth to cultivate the land. From 1962, it was suggested that the Down to the Countryside Movement be nationally organized, and in 1964 the Central Committee of the Communist Party of China established an oversight group.

In 1966, under the influence of the Cultural Revolution, university entrance examinations were suspended and until 1968, many students were unable to receive admittance into university or become employed.[2] Additionally, the chaos surrounding the Revolution from 1966 to 1968 caused the Communist Party to realize that a way was needed to assign the youth to working positions, to avoid losing control of the situation. On December 12, 1968, Chairman Mao directed the People's Daily to publish a piece entitled "We too have two hands, let us not laze about in the city", which quoted Mao as saying "The intellectual youth must go to the country, and will be educated from living in rural poverty." In 1969 many youth were rusticated.[3] Middle school students were organized and assigned on a national level to the countryside. In 1971, numerous problems with the movement began to come to light, at the same time as the Communist Party allocated jobs to the youth who were returning from the country. However, the majority of these re-urbanized youth had

taken advantage of personal relations to leave the countryside. Those directed to deal with the “Project 571” coup denounced the entire movement as being disguised labor reform. In 1976, even Mao realized the severity of the rustication movement and decided to reexamine the issue. But in the meantime, over a million youth continued to be rusticated every year.

The effects of the Cultural Revolution directly or indirectly touched essentially all of China’s population. During the Cultural Revolution, much economic activity was halted, with “revolution”, regardless of interpretation, being the primary objective of the country. The start of the Cultural Revolution brought huge numbers of Red Guards to Beijing, with all expenses paid by the government, and the railway system was in turmoil. Countless ancient buildings, artifacts, antiques, books, and paintings were destroyed by Red Guards. By December 1967, 350 million copies of Mao’s Quotations had been printed. The ten years of the Cultural Revolution brought China’s education system to a virtual halt. The university entrance exams were cancelled after 1966, and were not restored until 1977 under Deng Xiaoping. Many intellectuals were sent to rural labour camps, and many of those who survived left China shortly after the revolution ended. Many survivors and observers suggest that almost anyone with skills over that of the average person was made the target of political “struggle” in some way. According to most Western observers as well as followers of Deng Xiaoping, this led to almost an entire generation of inadequately educated individuals. The impact of the Cultural Revolution on popular education varied among regions, and formal measurements of literacy did not resume until the 1980s. Some counties in Zhanjiang had illiteracy rates as high as 41% some 20 years after the revolution. The leaders of China at the time denied any illiteracy problems from the start. This effect was amplified by the elimination of qualified teachers—many of the districts were forced to rely upon chosen students to re-educate the next generation.

As the bureaucracy in the Ministry of Health was marginalized, a large number of health personnel were deployed to the countryside. Some farmers were given informal medical training, and health-care centers were established in rural commu-

nities. This process led to a marked improvement in the health and the life expectancy of the general population.

Mao Zedong Thought became the central operative guide to all things in China. The authority of the Red Guards surpassed that of the army, local police authorities, and the law in general. Chinese traditional arts and ideas were ignored and publicly attacked, with praise for Mao being practiced in their place. People were encouraged to criticize cultural institutions and to question their parents and teachers, which had been strictly forbidden in traditional Chinese culture. The persecution of traditional Chinese cultural institutions was emphasized even more during the *Anti-Lin Biao, Anti-Confucius Campaign*. Slogans such as “Parents may love me, but not as much as Chairman Mao” were common.

From 1960–61 to 1996–97, the state income (Net State Domestic Product) at 1980–81 prices increased from Rs. 2,977 crores to Rs.13,047crores, more than a four-fold increase. But, it is a matter of concern that the real per capita income has only doubled from Rs.1,273 to Rs.2,668(Government of Karnataka 1999). There have been wide variations in the economic performance of the state in overall terms, across districts and sectors during the last two decades. From 1980–81 to 1995–96, the growth rate of NSDP at 1980–81 prices was 5.4 per cent. The real growth was above the state average in Bangalore, Kolar, Gulbarga, Bijapur and Mysore districts with Bijapur leading the state with a growth rate of 7.3 per cent.

A large number of villages out of a total of 27, 028 inhabited villages in the state as per the 1981 census were small size villages with an average population of less than 1,000 persons (977) per village. Ten per cent of the total population was located in small size villages (less than 500 inhabitants).In general, districts in South Maidan had a large number of small size villages. As per the 1991 census, there were 29,193 villages, out of which 2,127were uninhabited villages. The average village population was 1,149 and the average area of a village was 6.64 square kilometers.

The age at marriage was 26 years for males and 19 years for females in 1991. The differences between rural and urban areas were on expected lines — 25 years in rural and 27 years in urban areas for males, and 18 years and 20 years respectively for

females. The difference between the lowest and the highest age at marriage in the districts of Karnataka was about 5 years for both sexes, both in urban and rural areas. While the difference between male and female age at marriage was usually about 5 years, the difference between the urban and rural areas was only about 2 years. According to NFHS (1992–93), urban women married about two years later than the rural women, and males married 6.5 years later than females in Karnataka. Although marriage before age 15 has been quite common in Karnataka, it has been virtually eliminated at least in urban areas. NFHS also shows that the median age at marriage was essentially the same as the median age at first cohabitation with husband, indicating that formal marriage was immediately followed by cohabitation with the husband in almost all the cases. It is interesting to note that marriage between relatives (consanguineous marriage) was quite common in the state, particularly among the lower castes. As per the NFHS data, more than one-fourth of women married a first cousin and about nine per cent married a second cousin, uncle or other blood relative. Significant changes have been observed from 1961 to 1991, in the proportion of single women in the age groups of 15–19 and 20–24 years. In 1961, only 31 per cent were single, whereas in 1991 it was about 73 per cent in the age group of 15–19 years. Same way, in the age group of 20–24, only 6 per cent were unmarried in 1961, whereas 1991 data show about 24 per cent single in that age group. However, variation across districts was quite remarkable. In Dakshina Kannada, 94 per cent of the females in the age group 15–19 years were unmarried in 1991. But, in Raichur and Bijapur districts, the proportion was only about 52 per cent. Age at marriage of females was highest in Dakshina Kannada (23.4 years) followed by Kodagu (22 years). In six districts of Karnataka, the average age at marriage for women was between 18 and 19 years (Table 9). But in rural areas of Raichur and Bijapur (Northern Karnataka), the age at marriage for women was less than 18 years (the minimum legal age for marriage) in 1991

Vishwas posted a review at 2009-11-01 11:41:29. (Language: English)

The book by itself stands out as a work of art. It is loosely redolent of the “Growth of the soil” by Knut Hamsun, just better. This book would be better appreciated by a reader already familiar with other works of Shivarama Karanth. It is al-

most too s to s t t m s mo o ms o s st

“Hucchu Manasina Hattu Mukagalu” (Ten faces of a crazy mind) before trying to embark on this one. As the story progresses across 3 generations of the Aithal family living off the soil, you see the inexorable march of urbanization that rips the fabric of an already hard rural life. The rigid adherence to an orthodox priestly life, in the face of penury, would come across as puzzling to readers not familiar to the mores of a generation, gone by. The interplay of the driving forces - religion, industriousness, hedonism, music and art, in the lives of the scions of the Aithal family is in rhythm with the Arabian sea as it comes in and fades out of focus. The pseudonym ‘Kadala Theera Bhargava’ attributed to Shivarama Karanth, just seems to hit the nail on the head. This book was suggested by my friends’ grandmom (Yadu/Sumanth’s Ajji) a few years back. She described it aptly as “Heavy”. My father tagged the same book with the word “Detachment”. A masterpiece, no doubt, but needs a certain maturity of the mind to appreciate it.

Chapter 5

Feminist Assertions

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Feminist Assertions

In this Chapter there is a search for both inter-linguistic translation and inter-semiotic translation intertwining, shaping in various complex ways the transmission of women in the novel “Phaniyamma” by M.K.Indira and its English translations by Tejasvini Niranjana. Historical novels, like an exile, are characterized by liminality; they function in the here and now of their production as translators, interpreting and representing for their immediate audiences some distant other - time, place, people traditions. Thus, they are landed with the complicated role of cultural translation. Such novels take on meaning in the context of the historical discourse (in this case colonial India) as well as contemporary discourse (socio-political, cultural or theoretical) – that is, they must be at once meaningful to both past and present. Instead of viewing this novels/film as realistic representations of colonial India, this study will look at them as 1980s translation of colonial India – or assign them with the work of cultural/historical /feminist translation.

In most of the Kannada novels in which widows have been depicted it is seen that they are protagonists of a powerful movement sweeping through society in the transitional phase. “Indirabai” written by K.Vasudevachar is a novel obviously motivated by reformist zeal. “Gramayana” by Rao Bahadur opens with the suicide of a widow depicted as the helpless victim of a patriarchal society. “The House of Kanooru” by Kuvempu depicts Subbamma Heggadti as a woman in revolt against the system. In Karanth’s “Mukajiya Kanasugalu” he has raised the widow to spiritual plane and depicted her as an ascetic far above worldly considerations. Mokashi

Punekar depicts his Gangavva Gangamai as a woman making a valiant effort to make a life under formidable circumstances. U.R. Anantmurthy in "Ghatashrada" decries the cruel practices perpetuated by patriarchal system bound by a rigid tradition. All these writers have focused on the plight of widows on sympathetic humanitarian premises. The question arises as to what premises "Phaniyamma" deals with? What is the purpose of depicting a widow's plight in a house where she is treated as nothing but a glorified servant? Could a different treatment be possible in the hands of a male writer? Would a different perspective be given to her plight by a male writer?

Challenging the nationalist tradition of noble female heroism the women translators establish a different feminist identity for the fictional characters in the novel "Phaniyamma".

M. K. Indira is a well known novelist in the Kannada language. She was born in year 1917 in the town of Thirthalli in the state of Karnataka. Her native village was Narasimharajapura in Chikkamagalore district. Her formal education lasted for seven years before she got married. She studied Kannada poetry and also had a good knowledge of Hindi literature. She ventured into writing novels at a late age of forty-five. Indira's first published novel was "Tungabhadra" which was released in 1963. This was followed by other novels like *Sadananda* (1965), "Gejje Pooje" (1966) and *Navaratna* (1967). Her most well-known work is "Phaniyamma".) the problem in this novel is the violence of widowhood perpetuated on a helpless innocent girl. The justification given for it is the prevalent religious practice of that time. But not all Indian women were subjected to this kind of treatment it was restricted only to women of the upper castes especially the Brahmin community with their emphasis on endogamous marriages and practice of "purity/pollution". M.K. Indira belonged to the Smartha Brahmins and so, intimately depicts their traditions and rituals. Shivalli Smartha Brahmins are a sect who follow Advaita Philosophy (Wikipedia) propounded by Adi Shankaracharya. They are the disciples of Shringeri Moola Matha and its Shakha Mathas. Thus they were a close knit community trying to adhere strictly to their religious traditions and closely followed the dictates of the Sringeri Moola Matha, under the directions of which the protagonist of this novel had to undergo tonsure and was stripped of all signs of a wife.

Source Text:

Phaniyamma the central character of the novel becomes a widow at the age of nine, as her boy-husband Nanjunda dies of snakebite. The tradition bound elders of the house helplessly connive with the elder of the village who represent the patriarchal power structures, to reduce the child to the state of a widow, wearing a white sari, after breaking her bangles and wiping her kumkum. Unaware of her tragic fate, the nine year old Phaniyamma cried because her beautiful bangles were broken. At the age of fourteen when she begins to menstruate, they arrange to shave off her head and make her a '*madi*' (cleansed) woman and force her to join the group of old widows at home. In one sense, life comes to an end for her. Doors are closed on all the ordinary joys of life which others live. From then on, life is one long tale of constant toil and suffering as it is for all widows, broken only by her inner awakening. Although she assists at the innumerable marriages, childbirths, festivals and feasts celebrated in their joint family, she herself lives on one meal a day, thought to be proper for a widow. And in later life, she reduces it to only two bananas. She is a spectator of the incessant procession of life in her ancestral home of which she is not a participant. Yet she grows inwardly and silently questions the blind beliefs, vindictive religious practices perpetrated on women and the hypocrisy of the male society, which imposes restrictions only on women in the name of morality and purity while keeping themselves out of it. The gentle Phaniyamma, though silenced and relegated by the repressive society, finally grows into a person of great moral strength and creates an identity for herself. She becomes a rallying point for other women in their trying times. She opposes the shaving of head of another young widow in her desire to stop the repetition of another tragedy like her own; although a Brahmin, she delivers the child of an untouchable mother and reaches out to other women in various ways.

Context of the Source Text:

Phaniyamma by M.K. Indira was published in 1976 based on the actual life-story of a woman called Phaniyamma who from 1870 to her death in 1952 lived in the small village of Hebbalige in Malnad, Karnataka. The woman's story was told to M.K. Indira's mother when Phaniyamma came to help her give birth to a child. It is a

real life story of a widow whom Indira knew during her childhood. Indira heard the story when the widow narrated it to Indira's mother. The starting point of the cultural approach to oral history is to accept that people do not simply remember what happened to them, but make sense of the subject matter they recall by interpreting it. Understanding is integral to memory and, like any other knowledge, it is constructed from the language and concepts available to the person remembering. The challenge for the historian is to understand the cultural ingredients that go into accounts of a remembered and interpreted past. Or to put it another way, the oral historian needs to understand not only the narrative offered, but also the meanings invested in it and their discursive origins. (Gendered Self in Oral History Interviews *Penny Summer.eld* University of Manchester) Thus the original novel is itself is a translation from oral history to recorded history. In the process it naturally leads to a reinterpretation by the author. That is why Dr.G.S.Amur says about "Phaniyamma" that M.K.Indira has used her modern outlook and intellectual trend to interpret a nineteenth century story in terms of feminist reading. (pg188 G.S. Amur 2001) The growth of vernacular press and prose made it possible for a large number of the literate and even some exceptional women to articulate a new range of themes that neither English education nor the classical Sanskrit literature could provide. They grappled with the problems of everyday living. An arena was created where a large number of men and a few women without formal education could express their ideas in a public debate over the shape of their own daily lives. In addition, a vast number of readers could follow the debates on themes regarding themselves. Within this shared endeavour they could salvage a little of their self-respect that they had lost in the power structure of the colonial system. Thus, the middle class gained a kind of identity. Strangely, this freedom of expression did not express any demand for independence. All they did was express dissatisfaction over the existing conditions.

The home was the only sphere where improvement could be made through personal initiative and a change wrought wherein education would bring forth concrete results. the was the substitute for the world outside. It represented all the work and relations there that lay beyond personal control and comprehension. Out of the entire gamut of household relationships, marriage was found to be ideal to explore

this project. Marriage was based on the power play of one partner in total control of the other. THE relationship seemed to precisely replicate the colonial arrangement. Hence, this would best constitute the grounds for challenging and contesting colonial reforms – that is by showing and establishing where the moral superiority of the one lay over the other. Success in the opposing of reforms in the Indian marriages would lend political strength to also oppose colonial and missionary reforms in other spheres. Thus, the absolute and unconditional chastity of the Indian wife became a sign of difference between the British and the Indian in the latter's claim to superiority. It was the woman's commitment to the marriage order that bound the system together. Moral initiative therefore passes on to the woman, uniquely privileging her position. If the household was the embryonic nation then the woman was the true patriotic subject. The male having passed through the grind of western education, office work, and urbanization had lost the traditional 'purity'. The woman on the other hand was still 'pure' and unmarked because she was loyal to the rule of the Shastras. This construction of the 'Hindu Wife' could also bind other social segments around her. Within this household bound discourse a lower class, lower caste person could only assume the role of a domestic servant whose servitude was constructed as a willing surrender to enlightened 'head of the family' thus providing another justification for the formation of a Hindu middle class patriarchy.

The Laws of Manu, one of the influential Hindu texts Manu constructs wifehood as *ardhangini* the half body of her husband (Sarkar 96). The ideological motive behind this construction is to promote the unquestioned devotion of women towards 'pati' (husband), even after his death, and to elevate the patriarchal domination of women. *Phaniyamma* focuses on this construction of women and widows as 'half body of their husband' and depicts the ways in which Hindu Brahmins validate this ideology in the name of religion. The ideological motive behind this construction is to promote the wife's unquestioned devotion to her husband, as explained by Tanika Sarkar. As a wife is constructed as only a half body of her husband, she is obliged to lead her life through "self-deprivation, a renunciation of all pleasures of life—sexual, dietary, sartorial, and ritual" (Sarkar 96). Mehta critically examines and questions these Hindu religious patriarchal ideologies in the construction of widows as socially

dead. Borrowing the term 'abject' from Julia Kristeva's *The Powers of Horror*, Simran Chadha points out that "The object of abjection, as opposed to the object of desire must be expunged from the societal order for it refers to the threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other" (Chadha 89). Widows, therefore, are considered by the patriarchal Brahmin ideology as something in between life and death and as symbols of curse and disrupters, but still they are desirable for their sexual excess. *Phaniyamma* further emphasizes that the social and religious contexts in the construction of widows as 'socially dead' are enacted and reinforced through the reiteration of religious ritualized patterns, such as the shaving of a widow's head and fasting, and the custom of wearing a white sari. Analyzing the symbolic interpretations of the white sari and the rituals of shaving widow's head, Uma Chakravarti argues that "the colour codes of red and white are systematically sustained in the wife/ widow opposition. Whereas red symbolizes fertility and sexuality, white symbolizes asexuality and death" (Chakravarti 76). Similarly, the shaving of the widows' heads signifies their symbolic castration, the loss of sexuality as women's hair is considered as the symbol of sexuality, power and freedom (Chakravarti 77). As Chakravarti argues, "The Widow's social death stems from her alienation from reproduction and sexuality, following the loss of her husband and her exclusion from the functioning social unit of the family" (Chakravarti 64). Dr. B. N. Sumitra says that the novels of M. K. Indira explore the confrontations between men and women in their novels. (Kavitha Rai Ed. Manglore: 2002 pg 92) The patriarchal hegemony left no choice for the family and they reduce her to the status of a child-widow toiling away in the dark birthing room till she reached puberty. At 14 when she was blossoming into youth, her head was shaved off. (Leela Gulati and Jasodhara Bagchi's) From then on, until she dies, "*she would have to eat one meal a day and live with a shaven head*" M. K. Indira writes about her in this novel (p.49).

Target Text

"Phaniyamma" was translated into English by Tejaswini Niranjana in 1992. Kali for Women published this book in English translation "to illustrate the kind of

strength and wisdom prevalent among our preceding generations”. This translation has won her the Sahitya Akademi of India award. She began writing poetry, and has Englished texts from Kannada including Phaniyamma Her “Siting Translation” (1992) examined how translation is deployed in socio-political-literary contexts, in history, philosophy and education, to renew and perpetuate colonial domination. The book slammed A.K. Ramanujan for relying on formalist and modernist frameworks inappropriate for the poetry he was translating in *Speaking of Siva*. Thejaswini Niranjana called for drastic rethinking in order to use translation as a tool of resistance. Other publications include “Interrogating Modernity” with P.Sudhir and Vivek Dhareshwar.(*Journal of Arts and Ideas*, 25-26, 1993, 115-126) With Sawyer, Rockefeller and Homi Bhabha Fellowships, Niranjana continued to explore feminist and translation theories, as also the media, cinema and music. Besides teaching in the Universities of Chicago and Hyderabad, she has lectured in the West Indies, Brazil, South Africa, Hong Kong, Taiwan, Japan, the U.S and the U.K.

Context of the Target Text:

“With the forces of globalisation and progress, we do have more choices, but the strength, wisdom and endurance with which my mothers and grandmothers coped with life makes them perhaps stronger than us modern women. They were governed by their social norms and ethical codes of conduct as we are by ours. They found an identity, distinct and centered something that we also strive for. (Mehta, 2005, pg. 201) (Leela Gulati and Jasodhara Bagchi’s) With liberalization came the need for foreign investment, and the Indian government realized the rich resource which NRIs provided. Like other Diaspora communities, NRIs also rehearse nostalgia for the home country and a patriotism which now fuels much of the foreign investment in India. Whereas before, dual citizenship was not allowed and there were severe restrictions on the extent to which NRIs could participate in Indian politics, now the government of India is anxious to provide them with all amenities.¹⁴ The NRI is also the ‘new aspirational model [...] who has succeeded in terms of material wealth but still retains his [*sic*] Indian values. It’s the best of both worlds’ (*ITI* December 1,

1997: 54) (*India Today International*, December 11, 1997: 54) this undoubtedly accounts for the fact that ‘what is emerging is a hybrid aesthetic which combines the glitz of an urbanized lifestyle with family values. Films are reflecting the confusion of a society in transition’ (ibid.). It is this ‘emerging hybrid aesthetic’ which fuels the New Orientalism, and makes contemporary India chic in the Western *imaginaries*, with its penchant for pastiche and cultural syncretism. Perhaps it to break this all too obviously Orientalist discourse and its attendant stereotypes of India, that Kali for Women published a translation of “Phaniyamma” for a specific audience which is no longer purely a Western one. This translated novel has been a subject matter of discussion in many books related to feminism. Ketu Katrak, Proma Tagore, Rashmi Sahney, Jayavanthi Dimri, and many scholars have made a reference to this novel as a transmission of Indian women’s oppression as well as her consequent subversion.

Comparison of ST and TT

In this novel both the author M.K.Indira and the translator Tejaswini Niranjana are women. The subtle differences in the rendering are found in the use of words and elimination of certain passages.

The story begins with a description of a woman’s routine life in a large Joint-family. It was mostly cooking cleaning and giving birth to children and nurturing them.

Illustration 1

“Igina kaldanthe aa kaladalli ...”(in those days like now childbearing was not a project of giving birth to male children)(first chapter the sixth paragraph)

“Aa shatamanada ella jana....” (in that century all were caught in that whirlpool and who would pay heed to words of a few?) (page 9 in the first paragraph Phaniyamma M.K.Indira)

Hudugiyu sakashtu urutane uyale haadu kalithidalu...hulyanna,obattu payasa...8 dina Hebbaligeyalii yaru ole hachalilla...putta vadhu-varara yalu dina yaradu hothuhageya munde kuthu....kannu udikondidavu....yara laxake taralilla” (Wedding Details)

In the English translation the focus is entirely on the protagonist and these details of the other female characters' daily routine are glossed over. On page 22 the first two paragraphs describing the wedding details have been eliminated.

Swear words like “anistha mundedu” meaning born to an unfortunate widow’(page 53 Phaniyamma M.K.Indira) have been eliminated.Many such lines not directly connected to the life of the central character are left out in the TT.

Comparative Analysis

The elimination of the above SL text is an indication that the translator did not want to shift the focus from the protagonist to other issues in the TL. The above illustrations in the SL show that in the given context women had totally internalized the patriarchal social values and they thought that there was nothing wrong in the way of their assigned social roles. When that was the case where was the need for Phaniyamma or the readers to question the accepted social norms or the status assigned to a widow. By eliminating these details the translator has made a subtle difference to the rendering of the narrative from shifting the focus on the internalized acceptance of such norms to unacceptability for readers of the TL text and making room for questioning these norms forced on a helpless child widow.

Illustration 2

SL Text

ತಾವು ಮಾಡುವುದೆಲ್ಲಾ ಸರಿಯೆಂದೇ ಕಡ್ಡಾಯಾದ ನಂಬಿಕೆ, ಜನ್ಮ ಪೂರಾ ಅಡುಗೆ ಮನೆಯಲ್ಲೇ (ಪುಟ ಸಂ.೧೫ ಎಂ.ಕೆ.ಇಂದಿರಾ)

TL Text

They believed strongly that whatever they did was right...as for the women they did not know the world outside. Their entire life was spent in the kitchen, always cooking cleaning and preparing for pregnancies, births, shaving their heads as soon as their husbands died.”(page 15).

SL Text

ಯಾರ ಮುಂದೆ ಹೇಳಬೇಕು ಸಂಕಟನಾ? ತನ್ನ ತವರು ಮನೆಯಲ್ಲಿ ಕೂಳಿಗೆ ಬಿದ್ದಾಗ (ಪುಟ ಸಂ.೪೯ ಎಂ.ಕೆ.ಇಂದಿರಾ)

TL Text

“But who could she discuss her anguish with? She herself was a dependant in her mother’s house” (page 62)

Comparative Analysis

The derogatory sense of the SL text “koolige biddaga” meaning ‘slump here for food has been rendered in a simple word dependant’ also the dramatic effect of the words both semantically and syntactically is lost in the translation in a simple sentence. Equivalence is a relative concept in several respects; it is determined by the socio-historical conditions in which the translation act is embedded, and by the range of often irreconcilable linguistic and contextual factors at play, among them at least the following: source and target languages with their specific structural constraints; the extra-linguistic world and the way this world is perceived by the two language communities; the linguistic conventions of the translator and of the target language and culture; structural, connotative and aesthetic features of the original; the translator’s comprehension and interpretation of the original and her creativity; the translator’s explicit and/or implicit theory of translation; translation traditions in the target culture; interpretation of the original by its author; here the translator’s socio-historical context of feminist leanings seems to have come to the fore. Thus underplaying the emphasis of female labour and how it was ensured through coercion that M.K.Indira has demonstrated.

Socialist feminist geographers are concerned with the way in which the structuring of space perpetuates traditional gender roles and relationships, and note the way in which spatial variations in gender relationships can affect industrial location; the availability of cheap female labour is a major attraction to employers, and the quantity of this type of labour varies regionally, nationally, and globally. There are those who draw analogies between women and colonized people, but others suggest that the commonalities between women and Third World people are far outweighed by the differences between them. There are region wise differences in the geographical restriction of Indian women based on caste and occupation and labour. Therefore by eliminating the swear words the translation does not show the kind of place as-

signed to a hindu widow as something in between life and death and as symbols of curse and disrupters, This is what Juliane House calls the re-contextualization in translation The only way in which the translator create a new unity is to transcend the givenness of the text with its immutable arrangement of linguistic elements by activating its contextual connections, by linking the text to both its old and its new context, which a translator must imagine and unite in his or her mind.

Female labor whether in the house/cattle shed/or paddy fields was an imperative requirement of religious reinforcement. Hence phaniyamma;s body and her unpaid labour is appropriated for the family and society at large through religious sanction. Per capita income may be considered as a crude measure of relative economic development. Despite the limitation, comparing per capita income at different time-points serves as a useful initial point to measure the trend in disparities across the districts in Karnataka. The average per capita income in Karnataka increased from Rs.685 in 1970-71 to Rs. 13621 in 1997-98 (at current prices).(Karnataka Census 1980) Sex ratio can be considered as a rough proxy for gender disparities. The lowest sex ratio was in Kodagu (862) proceeded by Shimoga (898). Thus sex ratio was relatively worse in a greater number of districts in South Karnataka than in North Karnataka. Literacy rate in Karnataka improved from 29.80 per cent in 1961 to 67.04 per cent in 2001. Improvement in literacy rate was registered in all the districts. But females continue to lag behind males in all the districts even in 2001. (See Census of India 2001, Karnataka, Provisional Population Tables, Paper 1 of 2001, for details) yet women like Phaniyamma find the strength and wisdom to subvert the hegemonic system and find an identity distinct and totally centered in female bonding

Illustration 3.

Source Language: ಫಣಿಯಮ್ಮ

“೧೮೪೪ರಲ್ಲಿ ಜನಿಸಿ ೧೯೫೨ರಲ್ಲಿ ತೀರಿಕೊಂಡ ಅಂಚೆಯತ್ತೇಯ ಪವಿತ್ರ ಇತಿಹಾಸ ಸಾಮಾನ್ಯ ಜನರಿಗೆ ಸಾಮಾನ್ಯವೇ ಆಗಿತ್ತು. ಕಾಲಗಭ್ರದಲ್ಲಿ ಎಲ್ಲಾ ಅಳಿಸಿ ಹೋಗಿತ್ತು.. ಆ ಪವನಜೀವಿಯ ಜೊತೆ ಎರಡು ವರ್ಷಗಳ ಕಾಲ ಇರುವ ಒಂದು ಅವಕಾಶ ಈ ಲೇಖಕಿಗಿತ್ತು. ಇದು ಒಂದು ಮಹತ್ವಯ ಅಲ್ಲವೇ? (ಫಣಿಯಮ್ಮ ಪುಟ ಸಂ.೧೦೪)

Target Language:

“Born in 1940, died in 1952 she seemed to have lived an ordinary life...although this is the story of a nameless widow it seemed to me it seemed to me that there was something of significance here. Which is why this book was written.” (Phaniyamma page 1)

Comparative Analysis

The last paragraph of the novel is used by the translator as a kind of prologue in the translation. This Displacement in a sort of way prepares the reader to expect “something of significance here” making out that this is a novel to be read from a feminist perspective though it is the ‘history of a nameless widow, in order to find something significant in the life of a woman who has struggled to live fully in spite of the ordeals of being a Brahmin widow in the 1940s. as has already been made clear in the context of the translation that life in the 1940s especially a child widow was one of total suppression when she was made to shave her head, wear only white, and forgo the night meal. She was not allowed to participate in any social or religious events and largely confined to the household chores. In such a situation Tejasvini expects the reader to find ‘something significant’ in Phaniyamma’s life. So the reader has to anticipate a feminist reading of the novel from this given prologue.

The original writer M.K.Indira has placed this paragraph at the end of the novel making it like a last tribute to a great soul, a kind of expression of gratitude for being given the chance to know and live with a pious woman like Phaniyamma. The words like “Pavitra Itihasa” meaning Pious history has been eliminated in the translation. Also the lines aa pavanajiviya jothe eradu varshagala kaala iruva vandu avakaasha ee lekhagithu idu vandu mahatvavey allavey?” meaning “it was a privilege to have had the chance to live with a pious being like her for two years, isn’t that important?” thereby conveying that it was important for her personally to have known and lived with a ‘pure soul’ for at least two years and this book is a tribute to that experience.

Thus by a little elimination and displacement Tejasvini has given the book a feminist slant in the English translation.

Illustration 4.

SL Text

Phaniyammana balya thira mugdhavagi kalithyutitu aigala mathaa gandumakkalige mathra hennumkalige axara darshananu illa” Phaniyamma (page 12 M.K.Indira)

TL Text

Phaniyamma’s childhood spent in a kind of innocence the Temple school was for boys only, the girls never learned to read. (page 11).

Comparative Analysis

In the SL text M.K. Indira writes thira mugdhavagi meaning ‘very innocent but in the TL text Tejasvini writes ‘in a kind of innocence’ changing that one word from very” to “a kind of” makes a subtle difference in conveying the meaning of the girls in those days. A translation can therefore be understood as a text which is doubly contextually bound: on the one hand to its contextually embedded source text and on the other to the (potential) recipient’s communicative-contextual conditions. In the SL text the connotation is that it was an accepted fact of life for young girls to live innocently which meant forgoing school education. In the TL text the word ‘kind of’ implies that the girls were deliberately deprived of a school education. Once again it shows the feminist slant of the translator.

The feminist discourse at the center of the novel is obviously the dominant motive for the choice of its translation and *Tejaswini Niranjana* won the Sahitya Akademi award for her translation of *Phaniyamma* in 1993. Her rendering is a good instance of feminist translation that supplements the language and ‘*hijacks*’ the narrative.(Vijaya Guttal –“Translation as Empowerment” [www. Anukriti.net](http://www.Anukriti.net).) (Anukrithi) M.K. Indira puts her text in the fictional framework, revealing her real life connection with her protagonist *Phaniyamma* only in the last paragraphs of the novel. The translator shifts these last paragraphs to the beginning of the novel and by doing so she invests the text with a conscious feminist project. At the beginning of the novel, she places the first three paragraphs of the translation in italics, which

appears almost like the translational manifesto. The original text begins with the evocation of the colonial social context of a remote rural area. It thus locates the text within a certain socio-historical framework, arousing in the reader expectations other than feminist concerns. Whereas *Niranjana's* translational strategy of shifting the last paragraphs of the original in which the novelist reveals her connection with *Phaniyamma* through her mother *Banashankari* establishes at the very outset the theme of female bonding and the translator's intentions of tracing the female tradition through its mothers and grandmothers. The creation of feminist historiography is a strategy that actively operates throughout the novel. This strategic shifting 'hijacks' the narrative, which projects *Phaniyamma* as one who silently offers resistance to the society that had silenced her, by inwardly questioning the double standards of patriarchy and its sanction of inhuman practices against women. She is seen here not merely as a victim but also as someone who draws strength from her suffering to reach out to other suffering women, and creates an identity for herself.

"The sensitive translations of *Phaniyamma* by Tejaswini Niranjana into English help to reinforce the 'binding vine' of female tradition in its struggle against the mechanisms of patriarchy and make way for social awareness and change. The translations like the original novels join hands with the efforts to prioritize and promote gender equality. If the female body is available for biological reproduction it is also situated in a social context that she must deal with. In this scheme of things *Phaniyamma* needs to become a social critic as also the one who assists in the biological process. This pioneering sense of *Phaniyamma* as a socializing and socialized subject comes through in the translation inflected perhaps by Tejasvini's own literary imagination and her feminist sensibility," says Dr. Vijaya Guttal

The inhumanity of the social practice and the tragedy of the child widow, robbed of a normal life are juxtaposed in the narrative with the manner in which *Phaniyamma* is still able to create an identity for herself in spite of her misfortune. Gentle by nature, she shares her meager evening snack with the children of the house and lives an extremely austere life. Once, tired of periodic sitting before the barber half naked for head shaving, she applies the ummathana fruit juice to her head.

She had heard it caused hair fall. The next day all her hair fell off releasing her from the necessity of facing the barber.

Illustration 5

In the SL she goes in search of the herbs to get rid of her hair because “she was tired of periodic sitting before the barber half naked for head shaving,” (pg 66)

She would need three coins every three or four months to pay the barber to shave her head... but for Phaniyamma it seemed like an enormous expense” (page 64).

Comparative Analysis

In the translation the focus is shifted to her thinking about the expenses and taking responsibility for saving that money by seeking herbs that would make her hair fall. Translation involves the movement of text across time and space, and whenever texts move, they also shift frames and discourse worlds. As this access is to be realized in a different language and takes place in the target linguistic and cultural community, a switch in discourse world frame and context becomes necessary, i.e., the translation is differently framed and contextualized the original’s frame and discourse world are co-activated in the minds of the translator and her potential readers in the new context, such that they can eavesdrop, as it were, i.e., be enabled to appreciate the original textual function, albeit at a distance. In overt translation, the work of the translator is therefore important and visible. Since it is the translator’s task to give target culture members access to the original text and its cultural impact on source culture members, the translator puts target culture members in a position to observe and/or judge this text ‘from outside’. This enables critics like Dr. Guttal to call it a ‘feminist translation’

TT 2; The Film/Intersemiotic Translation

Modern Kannada literature has steadily emphasized and celebrated the role of woman as a nourishing-sacrificing entity and any effort to present them as normal human beings with normal desires and normal ‘short comings’ is met with a frowning dismissal. Even the female characters created by women, accepted these norms and tried to focus on the angst caused by the value system. The characters created by

“New Wave Cinema” are invariably beneficiaries as well as the victims of modernity. Prema Karanth has given vent to their inner strife, with all its ramifications perhaps for the first time in modern Kannada cinema. Their rebellion, which ends in various shades of self destruction, surrender and compromise, is reflective of the compulsions generated by a chauvinistic society. After the Emergency of 1975, for instance, there was a sharp, radical critique of the idea of nation, and nationalism. In the earlier nationalist phase [the pre-Independence era and the year immediately following Independence], there was some kind of a consensus – on freedom, independence, the role of the individual, and the participants. It was more of community participation. The relationship between films and the politics of the time had something to do with the whole nation feeling as one entity. It is no longer symbiotic – it’s now a fragmented experience. There are many sensitive filmmakers who began to identify with anti-nation and people’s movements. This could be with the Naxalite movement or revolutionary struggles – in Andhra, the north-east and Kashmir. This called for a critiquing of the nation state from different points of view. The relationship is no longer symbiotic; it has quite rightly been broken. There was a more radical political conscious in which once again women played an important role. This consciousness gave rise to the: New Wave” or “Parallel Cinema” Girish Kasaravalli says of Kannada films.

Context of the Film

”In the 1970s, people had a lot of serious things like art, films, theatre and literature to discuss. Today, the priorities have changed, because people are finding it difficult to make both ends meet and there’s a general tendency to go for light, casual stuff... And even in the years of Shyam Benegal, art cinema made no inroads in establishing its own exhibition network that later generations could use and benefit from.”

1. (TOI 15 sept 2010)(Times of India September 2010)

Prema Karanth (1936-2007)belonged to this “new Wave” film-makes. She was born into a poor family and having lost her mother when she was just three months old, grew up with her mother’s parents in Mysore and Shidlaghatta. After

completing her school education, she came to Bangalore and taught in many schools. Her life took a new turn when she married another theatre-genius, B.V. Karanth. She went on to be an NSD graduate, designed costumes for many plays and films, directed the film “Phaniyamma”, won several national and international awards.

Phaniyamma was made into a Film in 1980 by Mrs. Prema Karanth starring L. V. Sharada Rao in the title role, and winning the National Award for Best Kannada Film as well as the Fipresci Award, and was shown at the Mannheim International Film Festival. (Source: <http://www.nfdcindia.com/mipcom2.html>) . The film documents the changes in the village - especially the slow decline of Brahmin orthodoxy and improved social circumstances for women – through Phani’s point of view, which in the film is transcribed always through a reflective, personal, biographical and interrogative aesthetic. The fact that national independence is attained at some point in the narrative is unmarked in the film, and so is, to a great extent, the wider political sentiment across the country. The film deals with the immediate and personal repercussions of social customs, rituals and taboos in terms of their impact on women. Rather than write a narrative of ‘national progress’, a narrative of progress is marked through and upon Phani’s body - from birth to death, her body becomes a repository of the changes that have taken place in her immediate society. The editing and cinematography is highly stylised and together with the mise-en-scene and the framing of space, works to ideologically construct a mode of beckoning – a possible subject positioning – that foregrounds desire (both its restriction and its realisation) using an intimately personal idiom rooted in folk traditions. It is worth noting that the director, Prema Karanth, worked extensively with her husband, the acclaimed theatre personality B V Karanth on developing folk dance forms such as the yakshagana, which are amply present in the film as a mode of narration of female bonding. In fact the novel got written through this female bonding when the protagonist narrated her experience to the author Though shackled by patriarchy yet it receives strength through female bonding. At the center of the narrative, female consciousness is visualized at multiple levels.

Comparison of the film and the narratives

Feminism has revealed the importance of women occupying male space to make demands that would entitle them to claim and retain female spaces. A study of the film *Phaniyamma* reveals the difficulties for women in India in defining spaces for themselves. Interestingly Prema Karanth looks back in history for a woman who must expend female space to retain her, self identity. It is the story of a child widow in a Brahmin family who fights the social strictures that confine her. The film follows her attempt to understand her existence as a woman and subsequently challenge the role of the orthodox Hindu widow that she is accorded with.

The novel is in the form of a simple linear narration both in the original and the translation, but in the film Prema Karanth cuts back and forth between the young Phani and old Phaniyamma in which the child becomes the 'epistemic self'. Only the older Phaniyamma looks at her, and in looking at her the whole process of self-reflection becomes intense and becomes the motivation for the narration or how the story comes to be told. Visual self-reflexivity becomes important for the film's feminist narrative in that the image reflects the woman in the story as opposed to the narrative apparatus reflecting male narratives in mainstream Indian cinema.

The past and the present although separate are related in uneasy ways to show that Phaniyamma is trying to understand her own place in life. Karanth shows Phaniyamma's face in contemplative register in between episodes.

For example in one scene the viewer's eyes are focused on a desk that Phaniyamma is looking at and at the far end of the room is a young Phani sweeping. The spatial distance suggests how difficult it is for Phaniyamma to find that young girl.

"Phaniyamma bent her head like a lamb and wept" (page 49, when they shave her head)

This scene is visualized in a shot where there is total darkness and a young girl's voice asking why she is imprisoned. At which Karanth does a montage of shots of knife on young Phani's hair. Once in a fair where a thief cuts her hair for the

ornaments and then after she is widowed with shots of knife, hair on the floor and a tearful barber followed by the shocking spectacle of a young Phani in widow's garb. Through all this the young girl registers the events only through the loss of her bangles. Karanth makes this bewildered state the most powerful critique of the patriarchal system.

Karanth makes use of the same hair cutting scene to show the change in women over the years. Dakshayini the girl from the next generation who is widowed does not allow for the hair cutting ritual. She chases the barber and in a most rebellious shot drags her mother-in-law to the barber. He exits horrified. Then there is a close up of her dead husband and a framed shot of her emerging long haired. In another shot Dakshayini is shown slowly and deliberately applying kumkum to her forehead, showing that her rebellion is not completely stamped out. Phaniyamma's greatest moment is shown when she helps Sinki to give birth.

In the novel the narration is of her taking the advice of a professional midwife Prema to ease the birth with her delicate oiled hands. In the film Karanth focuses the camera on Phaniyamma's face registering the fleeting expressions of disgust, tension, relief, and compassion on her face.

Chapter 11 page 74 "Over the years Phaniyamma worked inside and outside the house. She went to everyone's house where she was required to deliver a baby or give medicines she never seemed to get tired."

Phaniyamma is allowed no physical contact in her house. Once when a boy accidentally touches her she has to take a bath and forego a meal. That is when she understands the logic behind the 'madi'. The inside sacred the outside profane. So she ventures forth into the village and befriends a christian midwife.

In the film in a slow moving song she is shown going from house to house. The orbit of her contact is outside. In her own home she is barred from 'sacred space' and confined to a dark room. Karanth here shows her as a female who has submerged her desires which society had buried in her childhood and emerged as a woman who made a space for herself outside the society she lives in.

Frame is a socio-psychological concept—often seen as the psychological correlate to the more socially conceived notion of context. A frame delimits a class of meaningful actions virulent in text producers' and receptors' minds; it often operates unconsciously as a type of explanatory principle, i.e., a frame gives receptors instructions in their interpretation of the message included in the frame. Moreover, the specific purpose for which a translation is produced, i.e., the particular brief given to the translator, will of course determine whether a translation or an overt version¹ should be aimed at. In other words, just as the decision as to whether an overt or covert translation is appropriate for a particular source text may depend on contextual factors such as the changeable status of the text author, so clearly the initial choice between translating and producing a version cannot be made on the basis of features of the text alone but may depend on the purpose for which the translation or version is required in a new context. In this case a feminist translation.

Humanist Transmission of the S.T.

In the ST the transmission of Phaniyamma by M.K.Indira is one of profound respect and reverence as is evident from the prologue she writes to the novel. She even makes it clear that this is not a fictional narration but a transmission of a lived experience of her own grand-aunt. Chandra Holm says, "I was surprised to find the book mentioned in the list of books dealing with 'Feminism in India'. Why surprised? Because 'Phaniyamma' is not a feminist book; it is a book about the very inhuman way the society in India treats its widows, those very women who are extremely vulnerable and who need all the sympathy and understanding one can show. It is also a book about how humanity can still sparkle in a person who is unjustly treated in the name of tradition and religion. 'Phaniyamma' is not a feminist book because the protagonist does not protest using words, does not propagate theories, does not even protest when she is mistreated. It is a humanist book, at least in the way the child widow Phaniyamma treats the people around her. first major moves made by feminist scholars were that of dismantling the dominant nationalist narrative of the glory of Hindu womanhood during the ancient past, specifically during the Vedic period. By breaking up the Hindu / Vedic woman into the 'Aryan' and the dais woman atten-

tion was drawn to the differing histories of women according to respective social locations.

This corrective was important because while it was necessary to insert gender as an axis of stratification it was equally necessary, entailed in the homogenized product of the nationalists, the 'Hindu'/ Vedic or 'Aryan' woman, and became evident.

At the same time the need to outline the distinctive social histories of women was highlighted. Thus, while the major tendency during these early years was to write a complementary, or supplementary, history of women, to accompany the narratives of mainstream history, by plotting the history of women in different arenas and in different types of struggles the distinctive experiences of women in the context of class was built into the analysis of gender.

A second feature of the thrust in writing women's history was the painstaking uncovering and compiling of an archive of women's writing. Given the male biases of the very significant, it has helped to break down the canonization of certain sources which are no longer invariably regarded as more reliable but, more correctly, as having achieved authoritative status through their closeness to power. To go beyond the hypocrisy of social norms and plumb the depths of humanity, This bifurcation in the narrator's consciousness, between her compassion and her revulsion is integral to the kind of social critique that the story attempts to evolve. "A will to ignorance to refuse to probe reality, is problematic even though coming to knowledge is never a simple process" (Literary Radicalism in India: Priyamvada Gopal: p47)(Priyamvada Gopal Feminism in india.) then she resorts to a lie. It is certainly plausible to read this moment in terms of the subaltern's fundamental desire to remain inscrutable to reading. Her actions would then indicate a deliberate veiling that speaks her need to evade appropriation as the subject of understanding or knowledge. To respect inscrutability is, presumably a way to avoid epistemic violence. But there is something lacking in such a reading even if it cautions us against a naïve humanism that enjoins us to "only connect" (E.M.Forster)(E.M.Forster) to emphasize repeatedly the ineluctability of subaltern consciousness and the intractability of the subaltern's subjectivity to under-

standing is, paradoxically, to refuse her the agency she seeks to assert. There is one important question with all her revulsion for the body “Why does she go there?” what motivates her to repeatedly cater to the bodily needs of others? She cooks for others, she cleans for the others, she washes for others, yet she herself doesn’t eat any of the things she makes, she lives on just a couple of bananas. If what she wishes is to remain ineffable, then why bother with serving others? On the face of it the narrative offers no real insights, the only explicit suggestion it makes is that she seeks to enact the different more “pure” existence. What then when she comes to know that this “purity” is only part of the patriarchal system? Is it possible that her way of living is a reference to what she sees as a lost struggle to solicit an understanding from the society that will not partake of the ‘knowledge’ that typically her readings of a diseased system in other words hers could be a quest for for a more genuine reciprocal understanding that would enable her to develop new kinds of relationships as opposed to the lack of knowledge that equate widowhood with sin, and women’s bodies with inhumanness. What does she feel when she goes to the delivery room? One possibility is that she sees her service so crucial to relieving the pain of women, as one that will enable her to resist the degradation and determinism that she is subject to in society. In spite of the sophistry of a high upper class Brahmin household she sure feels the humiliation of segregation from important events like festivals and auspicious occasions when she is kept away because she is a widow. It is an honest into the egalitarian pretensions of the place where she herself has worked in a menial capacity and which has, in fact, brought little emancipation or transformation to her life.

In the introduction to the second volume of their anthology “Women Writing in India” Tharu and Lalita raise an important question for feminist scholarship “what are the dimensions in which the working class woman is imagined in stories such as...?”(Tharu and Lalita 1993:82)(Tharu, Susie and K. Lalita OUP india 2007) their answer is categorical ‘it is the nameless working woman ... who must lift the veil of her consciousness and find the resources to look this figure from the real world straight in the eye.’ (ibid:82) this claim should no doubt be given serious consideration. They further write that “stories about those at the margins, including histories of the subal-

terns are at one level stories of the center told by the center” (ibid 83). In the case of written texts literacy and access to the means of intellectual and literary production – make this hierarchy inevitable. Even as we keep this caveat in mind, however, it seems necessary to read a story such as “Phaniyamma” more carefully as much for what it does not state explicitly. This raises questions like, “what is the dimension the working class woman imagines when translating such a novel?” was it an inevitable ideological ‘pandering’ to non-kannada readers? Was it a possible offering of the nation-in-the-making? Is it an account of the meanings of a culture? Is it an account of the transformational process?

Gendering the body in the Film

Phaniyamma’s conflicting feelings towards the body are instructive: on the one hand she shares the revulsion that has been internalized by the social norms, on the other hand she finds herself responding to the demands of the body of other women. Part of her insists on a profound moral difference between them and herself, that is also a rejection of the others’ claim to a shared humanity, at the same time Phaniyamma cannot help wanting to extend a helping hand to her. Hoary traditions once ensured that for women marriage was the only vocation. In those days women could be very easily categorised. Their world, especially in India, was easily divided into two: one group comprised the married women - the *sumangalis*, and the other was constituted by widows, referred to as *mundais*. Childhood and adolescence were once merely nano-blips in the lives of most women.

Remembering this gendered history, one recognises that the working woman is a recently-mutated species. Today, a large number of women hold life-defining jobs. Marriage and motherhood no longer remain automatic resting grounds for women. Nor is the larger world denied to women in the way it had been not very long ago. Most women who work run homes and raise children while contributing to the greater public good. This work space is a hard-won victory for women, which is evident especially when viewed against the paucity of options for women barred from the world of heterosexual conjugality once.

Revisiting texts which chronicle the lives of child-widows, one discovers lives of great struggle and hardship. Occasionally, one encounters child-widows to whom has been held out a straw of rare opportunity. Grasping at it and recognising in it a source of strength and sustenance, many women uplifted themselves and others, and in the process succeeded in sifting and gathering a small portion of the material world for otherwise hapless women.

Phaniyamma, published in 1976 by MK Indira and subsequently translated into English by Tejaswini Niranjana in 1989, is an important work in feminist historiography. It allows us to look at the atrocities heaped on the nine-year-old high-caste Hindu widow who loses her husband to snakebite. Simply narrated, the text reveals *Phaniyamma*'s quick transformation into a widow subject to rigorous policing and ritual violence that impose on her the garb of a widow, complete with a tonsure and all sorts of food restrictions. She lives a life of self-abasement and little desire within a domestic sphere whose codes she follows unerringly, transgressing on a couple of occasions - once to prevent the tonsure of another widow and another time to assist in the childbirth of a woman from a less privileged community.

A parallel and no less significant development has been the appearance of some extremely rich and sensitive readings of women's writing. An overview of women's history and the insights derived from the new writing lead directly to the recognition that gender as a tool of analysis has been very unevenly used to explore the three conventional chronological phases of ancient, medieval and modern India.

The bulk of the new writing is being done for colonial and post-colonial India and part due to the need for knowledge of the classical languages in which the sources are available for these phases but it is also partly attributable to the dominant contemporary theoretical concerns which are focused solely on colonial and post colonial Indian society. In practice this has also meant the abandonment of these phases to the continuing domination of the Ideological framework which is locked into a high classical and consensus approach, unwilling to recognise that there could be other histories. Among the more rigorous areas of research in women's history during this period has been the analysis of the way in which new colonial structures especially in the field of law shaped the lives of women.

An impressive body of writing has examined the working of specific laws such as the Widow Remarriage Act, the impetus and the forces behind the creation and codification of laws, the contradictions between the applications of different sets of legal systems such as customary law and statutory law, statutory law and 'personal' law, and the general move towards homogenizing the diversity of social customs and cultural practices.

One of the most exhaustive and significant studies by Bina Agrawal(*Bina Agarwal*.) has focused on the way law shapes gender relations by denying women access to productive resources in the form of land. She has thus provided us with an understanding of the political economy of the vulnerability of women.

While some of these studies have been empirical others have examined the historical context, class dynamics and the relationship of law to colonialist and nationalist ideologies at given moments. These studies have also been able reveal the possibilities and limitations of a colonialist hegemonic agendas. The issue of women's agency is part of a larger set of issues in feminist scholarship and it is at the moment often being simplified.

The desire to write a different kind of history has led feminist scholars to explore the histories of resistance by women, individually and collectively, and also their use of strategies such as subversion and manipulation of men's power over women.

The development that has contributed to the understanding of translation as a complex, political exercise, and also helped the production of texts in translation by women writers is Feminism. Centers on Gender studies not only engage in feminist perspective on translation but also invite research on women writers made available through English translation. Sherry Simon

(*Sherry Simon*) asserts that Gender studies and translation emerge out of similar institutional contexts-that Woman and Translations have been relegated to the same position of discursive inferiority (1996;1) the common context of marginality makes women's writing from from tradition bound society and less privileged part of the world and made available in English translation suitable for absorption in gender

studies. A tangible interlocking of translation and gender studies is seen in small printing presses focusing on women's texts. In India "STREE" and "KALI" for women undertake translation on a wide scale as a means to access women's voice. The publication of "Phaniyamma" and "Breaking Ties" of Sara Abubakar, from Kannada to English is an illustration of this ideological linking of feminism, translation and women's fiction. The women writer attempt at recovering her Atte's story becomes a metaphor for the translator Tejaswini Niranjana to recover a regional silence speak. It perhaps led her to the discussion of "Siting Translation" (Tejaswini Niranjana) at the risk of generalization it may be pointed out that ideological contexts within Academia effect to a certain extent choices of texts. Sharapanjara was translated at the time when the feminist movement was at its height the 1980s was declared as the women's decade of liberation. the new wave cinema had hit the screens with woman dominated themes. Anthologies of poems and stories by women which were translated in to English circulate globally and give different perspectives to Gender Studies. The translation of *Phaniyamma* and *Breaking Ties*, two Kannada novels into English, acts as a message transmitter as these are two powerful narratives of women's exploitation in the traditional Indian social context *Phaniyamma*, written originally by M.K. Indira, an early progressive writer of the second generation of women writers in Kannada, and *Breaking Ties*, originally titled *Chandragiriya Tiradalli*, by Sara Abubakar, a progressive Muslim woman writer of the modern period, document women's experience of two different periods and two different communities but sharing across the barriers a common heritage of oppression. The novels strongly portray the plight of women caught in the coils of rigid social and religious traditions which are overtly patriarchal. The two novels share deeper correspondences in so far as they reconstruct sagas of pain and outrage where the feminine sensibilities are ruthlessly ground down in the name of tradition.

Feminist Transmission of the TT.

'*Feminist Translation*' It may be observed that in the post-colonial context both have broken the bounds of secondary status and gained new voice through their greater relevance in the modern world. Feminist translation foregrounds the question

of the secondary status both of translation and women in society while perceiving translations as projections of equivalence. (A. Rahman ed. 2002:34). As Helene Cixous points out in “*Women’s liberation goes/starts through language*” (A. Rahman ed.2002:30), if women are to express themselves, they are forced to resort to the language of male discourse which is strongly patriarchal in nature. Barbara Godard writes, “*Translation in its figurative meanings of transcoding and transformation, is a topos in feminist discourse used by women writers to evoke the difficulty of breaking out of silence in order to communicate new insights into women’s experiences and their relation to language*” (A. Rahman 2002:29). Women writers are evolving new strategies to challenge or subvert the dominant patriarchal ideology in order to represent other images of female sexuality. Translation is one such strategy that represents women’s experience extending the idea of ‘*dialogue*’ between languages in the widest sense. It opens up communication, helps to break the silence, and begins to speak to others. As is well known, all acts of translation are rooted in politics. The feminist translations attempt to “*map the conversion of submission into resentment, resentment into resistance and resistance into representation*” (Brinda Bose 2002: xix). The articulation of women’s experience in itself becomes a site of resistance and when women’s experience finds representation through the translational mode, this challenge has implications for rewriting the hegemonic history. Having joined force with women’s writing, translation becomes an important strategy of articulation and a powerful site of resistance, empowering the silenced and the dispossessed.

Feminist translation attempts to question the notion of authority and patriarchy by projecting the presence of women who have been silenced in language and in society. While acknowledging the political and interpretative dimensions of feminist translation, women translators become active participants in the creation of meaning. As N. Kamala records, their intervention takes many forms which Luise Von Flotow elaborates as “*supplementing, prefacing and footnoting, and ‘hijacking’*” (A. Rahman ed. 2002:37). Supplementing is a strategy that compensates for language differences especially to make the woman visible; feminist translators provide proper perspectives of the subject in their interpretative prefaces and footnotes, and ‘*hijacking*’ is a term, which is being used for feminist translations. Feminist translators attempt all strategies to make language speak for them and even attempt to recover old terms with

negative connotation by turning them into positive tropes. Terms like ‘*Virago*’ or ‘*Kali*’ have come to stand for creative energy. It is clear that “*resistance*” is the fulcrum of feminist activism in contemporary India and resentment and rebellion are read into representations that defy traditional gender norms. Translation of women’s writing becomes a gendered intervention that forms part of the process of interrogation of patterns and norms that have been traditionally patriarchal. Every new translation, which recreates feminine images, reinforces the history of resistance and translations that recover narratives of silenced voices through the act of ‘*remembering*’ form part of feminist historiography. Feminist translations bridge the interlingua space in a true sense, and make expressions of resistance available to readers outside one’s own language, and help to construct a female tradition for ourselves. Phaniyamma’s story is a rediscovery within a fictional framework of a Brahmin child-widow’s fate at the time and it raises questions highlighting the marginal gendered positions. The religious forces postulated the subordinate position of woman in all walks of life and denied her an identity, reducing her to be merely a tool in the hands of man for the fulfillment of the traditional Indian values of dharma, artha, kama and moksha. Her fulfillment was seen in the fulfillment of the values of obedience, subservience, service, sacrifice and tolerance. Phaniyamma reflects the rigid social and religious practices and hypocrisies, which held the colonial Indian society in its clutches and which the principal source of the oppression of women. In recreating the history of Phaniyamma, the novelist represents both her heroine’s conformity in the given circumstance and also her silent resistance, which is the result of her instinctive awareness of the plight of women in general.

“Issi how disgusting marriage menstruation childbirth, ...puja prayers madi ...all rubbish”(page 61)

“I am glad my husband is dead...lying naked in front of a man how revolting”(page 62)

In the film there is an indistinct impression of a man and woman in each others arms and disgust /revulsion/curiosity/fascination all registered on the face of the bewildered actress.

Paniyamma has a revulsion of the body. It is natural for her to develop such a revulsion because right from the beginning when she becomes aware of her body as the time of her Menses she is taught to regard it as „unclean” if to name the body is to make it available to understanding the eponymous „Muttu” (menses segregation) refers to the mystique and silence that enshrouds the female body. Some of the most dramatic moments for her are the encounters with the functions of the female body when she is asked to assist in the childbirths of the various women in the family. In such situations the men are totally segregated from the event and the world of women comes alive when they all hustle and bustle with the preparation for the birth and the post natal care. Phaniyamma remains in the margin throughout the novel regarding the female body. She has one revealing moment when she witnesses the sexual act ... but again her revulsion for the body is reinforced. It is only when it finally becomes necessary for her to go „inside” and assist in the Child birth of an untouchable woman that she really gets ‘inside’ the woman’s body. Thus Phaniyamma gets access not only to the inner world of women but also the inner recesses of a woman’s body. Yet this vantage point is not enough even when combined with her infinite compassion access does not necessarily entail understanding. If the female body is available for biological reproduction it is also situated in a social context that she must deal with. In this scheme of things Phaniyamma needs to become a social critic as also the one who assists in the biological process. This pioneering sense of Phaniyamma as a socializing and socialized subject comes through in the translation inflected perhaps by Tejasvini’s own literary imagination and her feminist sensibility. (ibid) “She was quite aware early in life of social injustice and the sickness in society but being a child widow she had no power to do anything about it. As has been pointed out women in middle class Brahmin families were limited to household chores and had no power of making decisions. Phaniyamma finds out that it is not enough as there are problems exclusively female where she must find solutions and cannot just ‘assist’ other women in their travails. She must expose herself to the turmoils and transformations. Thus her entire life is then dedicated to exposing the hypocrisy and hidden oppression and it is this exposure that Phaniyamma brings about through her even temper and eventful life. Until she is thus dedicated she is nothing but a glori-

fied servant in her own house because she is a woman and a widow. but once she starts to become aware of the oppression and sets herself out to expose the oppression and heal the pain of the women around her she gains in status and becomes a venerated figure. Yet as a healer when she is sought by an untouchable she is caught in a dilemma. Needless to say that in the 19th century it was unthinkable for a Brahmin woman to visit the untouchable quarters let alone touching them and here is Phaniyamma asked to not only touch Sinki but actually reach inside of her to bring out the baby. It was a fraught act in a context where bound by a traditionally rigid society neither she nor her family could endorse her compassion. Thus she resorts to a small lie to save a life and her family from social disgrace.

It is true that it was a time of transition when M.K.Indira wrote the novel and women were the point of contestation in the struggle for cultural and social and political legitimacy. At the same time it is also true that some of the traditionalists and nationalists western ideas of individualism and freedom could not be separated from Christianity and westernization. It is in this situation that M.K.Indira writing about women became an icon of the literary transition of Kannada lit.

“However as she went about her chores she wondered about the mystery of creation” (page 91)

“If a man touches an outcaste woman all he needs to do is bathe and he is pure again...if a woman even looks at another man she is a whore” (page 96)

“I told you everything so that I could feel lighter. All my younger relatives are dead...I want to be pure when I go..it isn't a purana or an exemplary tale is it?” (page 103).

The realism that Phaniyamma attempts to develop does as has been suggested go beyond a rough and ready and somewhat stylized naturalism the story relies on a simple notion of exposure the unmediated truth becomes accessible when the curtain of ignorance is drawn aside. It accepts a certain operative understanding of public and private as sutured and separate spheres, an understanding her later stories were to interrogate. In point of fact the account that emerges from domestic spaces can now be discerned precisely because of the social emergence of a mediating healing figure

–the widow-in this instance who can go back and forth between these two spheres. The presence of this female figure is an enabling condition of enunciation for this novel, Even though her role is relatively muted in decision making. Indeed her response to many of the problems raised, like the secret sexual liaison of the match-maker with the barren woman is to be silent. In later years when phaniyamma gains status by becoming an elderly person and through her own experience and maturity of thoughts, she brings greater critical scrutiny to bear upon the politics of gender and representation, of speaking for the ‘other’ (those who defy the social taboos) she overtly supports the young widow who refuses to shave her head and challenges her in-laws to marry her to her brother-in-law who has slept with her. She defiantly goes to Sinki’s help knowing full well what a scandal it is for a Brahmin widow to visit the untouchable’s quarters.

The liberal and Gandhian –fiction of reciprocity and mutual understanding across caste and class boundaries within the emergent nation is one that the narrative participates in even as it recognizes the impossibility under the circumstances, hence her resorting to the small lie. It is note worthy that the decisive act of repudiation comes not from her male relatives but the wives of her brother and cousins, apparently forgetting twenty years of selfless service that she has given them. By placing the actual burden of rejection on her female relatives the story absolves the writer and the males in any direct participation in ‘women’s matters’ yet we know that the wives are only articulating what the men want, their suppressed instincts of trying to control Phaniyamma. Indeed the untouchability of Sinki is so inviolate that even phaniyamma has to resort to a lie the lie in this instance is advocated as a way of reinforcing gendered class distinction to the point where only upper class ostensibly inviolate, females can be regarded as women. Hence when the men in the house have sex with untouchable women they routinely have a bath and get back to religious rituals where as a women is subject to ostracization. once again the narrative subjects the concept of shared womanhood to scrutiny suggesting that gender is inflected by other coordinates: most saliently class and community. Phaniyamma problematizes the universalizing assumptionsof the category of woman without however dissolving biological specificity or human commonalities into the purely discursive.

Reception of the Novel

There is a lot of difference in how the ST and the TTs are received by succeeding generation of readers in the different temporal contexts. Commenting on the importance of the second-generation women novelists, like Triveni and Indira, G. S. Amur says that their novels by being different from that of male writers served as models for the *future* generation of women writers. However, within the limited creativity of these writers, he sees M. K. Indira as a better writer. Sheshagiri Rao (1975) takes a different position. Talking about women novelists, he suggests that Indira's (novels) shows her ability to "tell a story" and narrate "life's experiences".

About M.K.Indira's "Phaniyamma" G.S.Amur says that she has used her modern outlook and intellectual trend to interpret a nineteenth century story in terms of feminist reading. (2001 pg188) that is the reception of the Male critics to the ST.

The Response to the TT in the 21st century is quite different, Chandra Holm says, "I was surprised to find the book mentioned in the list of books dealing with Feminism when it should be called humanist -'Feminism in India'

Vijaya Guttal says "The feminist discourse at the center of the novel is obviously the dominant motive for the choice of its translation and *Tejaswini Niranjana* won the Sahitya Akademi award for her translation of *Phaniyamma* in 1993. Her rendering is a good instance of feminist translation that supplements the language and '*hijacks*' the narrative.(Vijaya Guttal –"Translation as Empowerment" www.Anukriti.net. 2006)

'it is the nameless working woman ... who must lift the veil of her consciousness and find the resources to look this figure from the real world straight in the eye.'" They further write that "stories about those at the margins, including histories of the subalterns are at one level stories of the center told by the center" (Tharu and Lalita 1993:82)

The story of phaniyamma is really heart-rending. Such were the times...I wonder how the parents consented so easily to such ridiculous traditions -Anjala 2009

Thus we can see that the modes of transmission have changed according to different ages and movements, and these transmissions of ideas and images change at each turn in history.

Conclusion

All the three transmission of Phani are dealing with the theme of gender and social reform in colonial India with a view to locating theoretically this specific body of women's narratives in a relational context to the nation – both in terms of national history as well as national cinema in three different decades. In doing so, as Claire Johnston's perceptive advice says that doing feminist film history is not simply a matter of reintroducing women into an untransformed history, as yet another series of facts to be assimilated into a pre-existing chronology.

The story is thrice removed from Phani, into three different decades and is a complicated negotiation through the interstices of Phani's own enforced silence almost throughout the text. *Phaniyamma* (set in the 1850s), forced denials of food are part of the condition of widowhood along with denials of female sexuality. Phani grows from her silent acceptance of widow's garb as a child, to gaining a paradoxical power within the community. Her abstinences, though troubling from a feminist perspective, elevate her to a highly respected position in the community. The female characters here experience outsidership from their female bodies, each contextualized within their cultures and refracted by colonial prisms. Paradoxically, their marginalities in fact open up spaces for resistance.

The effects of the resistances in the two representations the translation (during the 1990s) and the film (during 1980s) are vastly different—in the translation it emerges as a feminist text as it was the decade of widespread feminist academics rightly pointed out by Dr vijaya Guttal in her review in *Anukrithi*. This text was then appropriated by a host of other scholars like Rashmi Sawhney,(21) Ketu Katrak(22) Jayvanthi Dimri(23) and others as a feminist transmission of women in Karnataka.

The film which went on to win national and international awards emerged as a transmission of women's oppression through the body. The oppression of their sexuality, their deprivation their alienation from their own bodies and their total

marginalization within their community is shown in the visual aesthetics employed by Prema Karanth. this in turn made the film into an international reference point for scholars writing on Postcolonial feminism.

Today in the face of Digital Humanism those who read the book post their comments regarding the novel as a part of a remote past from which they have been lucky enough to escape.

Thus it is once again evident how a number of chronological, social political economic academic and other factors influence the transmission of women in translation.

A Significant Life

By: suyog | Apr 02, 2004 09:01 PM

Instantly moving, and instantly gratifying ? that's **Phaniyamma** for you. A microscopic view of a society riddled with inane rules and regulations, caste system and prejudice, **Phaniyamma** succeeds in two ways ? first in bringing about a subtle, but significant message, and second by not adhering either for or against the concepts in the book.

- OBABG 3 PHANIYAMMA..2008

From the above, I gather that the dictates of the religious leaders held sway. Women, supposedly the custodians of the family's well-being, were driven by fears to adhere to various codes of conduct, written and implied. Fear of social ostracism was a big deterrent to any attempts to break away from prevailing social norms. So much so, that even if the men-folk in the family were inclined to be liberal, the women, who were 'accountable' to their neighbours for their day to day actions, preferred to toe the line. Approval of the community and of the priestly class was of paramount importance.

The story of phaniyamma is really heart-rending. Such were the times...I wonder how the parents consented so easily to such ridiculous traditions -Anjala 2009

(continued <http://anjalambal.sulekha.com/blog/post/2009/05/obabg-4-ambai.htm>)

Chapter 6

Gendered Transmissions

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This chapter undertakes the study of “Sharapanjara” by Triveni published posthumously in 1965, dealing with the **entrapment of women** in Indian society. The novel was made into a film by Puttanna Kanagal in 1971, which went on to become the most popular film in the 70s. It was translated into English by two women viz; Meera Narvekar in 1975 and Vimla Rao in 1997. The study attempts to show the contextual difference in the transmission of the protagonist Kaveri when translated by a male into a visual media and by females into English narratives.

In Indian thought, women’s bodies simultaneously present the opportunity for honour and glory by producing sons, but can also be impure, dangerous, and polluting. In the case of Indian women, the societal norms are such that all women were conditioned to become successful as wives and mothers. For an average woman without much education, getting married and becoming a mother are the only aims in life. Great societal pressure is put on a woman to function as a successful wife or mother. She is also conditioned to remain docile and submissive and always cater to pleasing the male members of the family and the world outside. Any tendency in the woman to question these traditional norms is ruthlessly suppressed. **The condition of women in many parts of India is still very pathetic. As Sudhir Kakar in his interview on rediff(<http://www.rediff.com/news/2001/apr/19inter.htm>) has said** “Women have not got a fair deal. They continue to pay a heavy price for the sake of family stability. With women changing, there is a pressure on men to change too. In the middle class, it is already happening with women taking to working now. There is

greater sharing of course with a lot of conflicts. It has increased the workload for women who are paying the price of emancipation. **The changes are mainly in urban India where the woman has more space. *How have sexual attitudes changed?*** Sexual attitudes have changed much lesser than what the media portrays. Sexual attitudes are still very conservative and I do not mean it in a bad sense. Earlier, most of the sexual experiences were in the ambit of the family. Now, it is more outside. So it seems that a lot is happening. Even today, cousins, uncles and aunts are involved (with each other), but it is largely directed outward. It is still accompanied by guilt and shame. Sexuality is still not seen as freedom of the psyche and body. It is still surrounded by feelings of shame and guilt. There is a change in the women in the middle class where they have become more vocally aware of their bodies and can share experiences with other women. Maybe, it is related with the stability of the family. Sexuality can be very subversive of family stability. This stability is related to conservative sexual morality. The fear is that it can upset all balances. So, it is connected. One believes that for family stability one has to be sexually conservative otherwise the whole thing will break up.”

The pursuit of pleasure is considered one of the most dangerous — to individuals and to a society. So sexuality circumscribed within marriage and procreation is acceptable, and anything outside is not. But there is a double standard at work here. Male and female sexuality are constructed differently, such that men are thought to need more ‘outlets’ and (sexual) experience before marriage, so pre-marital and extra-marital sex by men is silently condoned, whereas women who do the same face the stigma of being ‘bad women’. Ideas of purity and pollution worm themselves into the female psyche from very early on and are not easy to cast off. Any deviation from the socially prescribed norms alienates women both from society and even from themselves and get into a guilt trap a “Sharapanjara. Triveni addresses this conflict which leads to mental disorders in women, but more importantly she demonstrates how society takes a gendered view of mental disorders and metes out confinement as the only way of treatment for such disturbed women. . For most of the contemporary women writers, space no more constitutes a value neutral or passive category, but is “both a production, shaped through a diverse range of social processes and human

interventions, and a force that, in turn, influences, directs and delimits possibilities of action and ways of being in the world.”(Muriel Dimen and Virgonia Goldman 2002)

Bhargavi Davar has written on ‘Mental health of Indian women’(Bhargavi V. Davar 1999) after studying the psycho – therapeutic and the psychiatric literature published in India since the late 1960s. She says there was a lot of study done during this decade, “At least one in five papers during this period was making passing references to women and their mental distress. Thus while it is not true to say that women have not been addressed, it can certainly be said that very often the references would not seem justifiable to a feminist”. Triveni raises the question of **domestic entrapment for women** long before “The mad woman in the attic” (Gilbert and Gubar was published in 1979,) was published.

Triveni was her pen name, her given name was **Anasuya Shankar** (1928 - 1963), a writer of modern fiction in Kannada. She advocated the woman’s point of view and was among the first of such writers in Kannada. Her novel *Avala Mane* earned the Karnataka Sahitya Academy Award in the year 1960. Triveni was born on September 1, 1928 . Her father was B. M. Krishnaswamy and mother was Thangamma. She was also called as *Anasuya* and *Bhagirathi*. She graduated with a from Maharani’s Arts College. She later married an English professor named S. N. Shankar. Meera is their daughter Triveni got her pen-name by accident. She always made two plaits (in Kannada/Sanskrit, veni means plait) in her hair. A friend told her she had enough hair not just for two, but three plaits. Anasuya thought that tri-veni was a nice name and started using that as her pen-name. Her death at the age of 35 on July 29, 1963 shocked the Kannada world.

Triveni published her first novel *Apasvara* in 1953 after that, she published 20 novels and 3 short story collections, in her short literary life, which lasted only a decade. Some of her best known novels are *Sharapanjara*, *Bekkina Kannu* and *Hoovu Hannu*.

Source Text

Sharapanjara The eponymous novel revolves around the issues of a woman’s problem of acceptability of mentally ill by the society and unfaithful spouse.

The story starts with the heroine Kaveri going into a flashback remembering how she had come to be confined in a mental asylum. The novels weaves back and forth between past and present with a particular situation triggering her memory. The happy times she had spent with her husband and children. This flashback is followed by her lamenting the kind of situation she finds herself now at the given situation after returning from the asylum. In this novel Triveni for the first time in kannada novels has addressed the problem of women restricted in such a binding society and the resultant mental illness in women. This made her instantly popular. Most of the critics simply labeled her as a popular writer. “Triveni achieved immense popularity in a decade. She appealed strongly to the middle class domesticity and a dose of psychology which she injected into some of her novels gave a thrill of novelty” says L.S.Sheshadri in “Growth of the Kannada Novel” pg 114)(L.S.Sheshadri) Two factors contributed to the success of her Psychological novels-one psychology was her field of study and two her simple narration” C.N.Ramchandran in “Triveni –Kannada writer pg 46)(C.N.Ramchandra)

By approaching the notion of gender/woman psychologically Triveni deftly problematized the conventionally delimiting notions of gender. She does recognize the universality of gender, but instead of merely understanding gender as dichotomous and differential monolith or visualizing gender relation as unitary and unidirectional, she posits them as *relational power-grids*, that are complex, contradictory, contextual, arbitrary and unstable. This conceptualization, being more inclusive, not only incorporates within it the heterogeneity of gender patterns and gender regimes across time and space but also inserts women- not as objects but as subjects – in gender relation, She eclectically deploys various explanatory notions of gender-dichotomous, differential, complimentary and as grids of power – to delineate man-woman relations in multiple contexts and also to critique patriarchal and feminist ‘either/or’ appropriation of gender as an organizing principle of (woman’s) life. Triveni;s narratives are marked by a subtle use and understanding of spatial dialectics, both psychological and metaphorical and the violent impression of this process on women. Her novels from “Kankana, Bellimoda, Kilugombe, Apaswara-apajaya, Sharapanjara, Mukti” *can* be read as a critique of gendered embodiment of space and

spatialization of bodies. Sharapanjara showcases how the patriarchal notion of spatial enclosures posits a problem for a woman; it is a tumultuous tale of Kaveri's mental trauma, narrated in a simple clinical style by Triveni.

Context of the ST

Her novels mainly contained stories based on issues related to women. The growth of vernacular press and prose made it possible for a large number of the literate and even some exceptional women to articulate a new range of themes that neither English education nor the classical Sanskrit literature could provide. They grappled with the problems of everyday living. An arena was created where a large number of women without formal education could express their ideas in a public debate over the shape of their own daily lives. In addition, a vast number of readers could follow the debates on themes regarding themselves. Within this shared endeavor they could salvage a little of their self-respect that they had lost in the power structure of the colonial system. Thus, the middle class gained a kind of identity. Strangely, this freedom of expression did not express any demand for independence. All they did was express dissatisfaction over the existing conditions. The home was the only sphere where improvement could be made through personal initiative and a change wrought wherein education would bring forth concrete results. It was the substitute for the world outside. It represented all the work and relations there that lay beyond personal control and comprehension. Out of the entire gamut of household relationships, marriage was found to be ideal to explore this project. Marriage was based on the power play of one partner in total control of the other. THE relationship seemed to precisely replicate the colonial arrangement. Hence, this would best constitute the grounds for challenging and contesting colonial reforms – that is by showing and establishing where the moral superiority of the one lay over the other. Success in the opposing of reforms in the Indian marriages would lend political strength to also oppose colonial and missionary reforms in other spheres. Thus, the absolute and unconditional chastity of the Indian wife became a sign of difference between the British and the Indian in the latter's claim to superiority. It was the woman's commitment to the marriage order that bound the system together. Moral initiative therefore

passes on to the woman, uniquely privileging her position. If the household was the embryonic nation then the woman was the true patriotic subject. The male having passed through the grind of western education, office work, and urbanization had lost the traditional 'purity'. The woman on the other hand was still 'pure' and unmarked because she was loyal to the rule of the Shastras. This construction of the 'Hindu Wife' could also bind other social segments around her. Within this household bound discourse a lower class, lower caste person could only assume the role of a domestic servant whose servitude was constructed as a willing surrender to enlightened 'head of the family' thus providing another justification for the formation of a Hindu middle class patriarchy. Her novels discussed the psychological issues faced by women, their emotions and frustrations during the 60s.

The period of the 60s has been called the years of hope and achievement (Murthy NVK. 1980). In spite of the multitude of problems and difficulties, there was an air of hope, faith in the future and a sense of resilience. Basic objectives of democracy, civil rights and liberties, secularism, scientific and international outlook, and economic development within the context of socialist principles remained of prime importance to the leaders and the people (Bhugra D 2004). The literature produced in the 1950s and 1960s reflected this hope and exploited the sense of stability. The portrayal of the joint family in several novels indicated that, with the arrival of newly educated members, modern ideas were introduced but an emphasis on old traditional values was retained. Although there was a degree of discontent among the intelligentsia on the slow nature of the progress towards the socialist ideal, the portrayal of mental illness in several films was not affected by this and was gentle and understanding. In mainstream kannada films the mentally disordered people were depicted either as innocent or slightly retarded to give the comic effect of a grown adult acting as a child. For instance in Kalpana's other popular film "Kappu-Bilupu" she has a step-sister who is mentally disordered. But she is an endearing character as the only person to love the ill fated heroine. Triveni gave a more serious turn to this depiction of the mentally disturbed people in her novels "Bekkina Kannu" and "Sharapanjara". Susie Tharu, K. Lalitha and others have already drawn our attention to the fact that *Triveni* can be considered to be a representative woman writer of the

50s.(Tharu and Lalitha)*Tharu and Lalitha*, and others have observed, Women had already entered the literary space and foregrounded women's issues...

Target Texts: TT1

Sharapanjara was translated into English as "The Mad Woman" by Meera Narvekar published in 1975 by Jaico Books, it retains the focus of the ST. on the problem of women restricted in a binding society and the resultant mental illness in women. Meera Narvekar was a friend and classmate of Triveni. Now she lives in the USA. She said that she translated this book as a memorial of Triveni. It was the year when the U.N. declared it as the International Women's Year'.(C.N.Ramchandra) In India it marked gender discrimination as an issue that had led to second class status of women in society. Women's mobility, work, self-esteem and self-image, in fact their worth and identity, seemed to depend upon the male members of a patriarchal society. Women's lack of empowerment and both financial and emotional dependence has restricted their self-expression and choices in life. This, along with family, social and work pressures, has a definite impact on women's mental health. By mid-seventies women writers became increasingly conscious of social issues, unfair reviews of their writings by male establishment, and their own responsibility or eagerness to set record straight, and that it is a step forward from previous century and a step in right direction. This consciousness must have prompted meera narvekar to take up the translation of this novel that furthered the focus on domestic issues like women's work and mental health. Is that why she called it "The Mad Woman"?

Target Text 2

This novel was once again translated as "**The Cage of Arrows**" by Dr. Vimla Rao in 1997. A professor of English Literature in Ranchi University she took up the translation as a project under the UGC grants for Minor Research Projects. She said that she wanted to bring the book of Triveni in English and make her familiar with the feminist scholars all over India.

Context of the TTs

This was the time when *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, was published. Gilbert and Gubar

have focused on Jane Austen, Mary Shelley, the Brontes, George Eliot and Emily Dickinson, their consideration of literature by women as something more than an anomaly launched the effort to reclaim significant but forgotten works by other female authors. Also the feminist movement in India which had begun with women taking to the streets in the 80s had entered a period of reflection and day to day dealing with women's problems. "There was no doubt an urgent need to bring awareness raising or conscientisation so that violence against women could be prevented, rather than only dealt with after it had happened. Legal aid and counseling centers were set up, and attempts were made to establish women's shelters. It was only when groups began to feel sucked into the overwhelming volume of the day-to-day work of such centers that they began to feel that it was not enough to do what they now saw as 'reformist' and 'non-campaign' work." says Urvashi Butalia the co-founder of Kali for Women, India's first and only feminist publishing house (Third World Network 1997)". Knowledge was recognized as an important need and translation activity was certainly a part of the feminist movement.

The Film

This novel when it was translated into a visual media by the same name of "Sharapanjara" directed by Puttana Kanagal, a male translator, focuses on the issues of a woman's chastity, the resultant trauma of mental disturbance and the rejection of such mentally ill women by society. Puttanna being one of the most passionate directors of the era his creativity never knew bounds. He never had problems in carving his niche linguistically nor working with any of the south Indian Cinema artist. Kalpana the actress and Puttanna were the two majestic artists who competed with each other and were evenly matched in artistic abilities. Together they brought what can be called as bridging art of Cinema and Literature - considering the fact that notably highly complex subjects of Thriveni in their completeness, were not only brought into Cinema world but were well acknowledged (in fact have remained immensely popular) by the audience. He was the first director who made women centered films in Kannada. He touched social subjects of social taboo and mysteries with rigorous attention and meticulous research. No other director in Kannada has given a success rate as Puttanna. Each of his 24 Kannada movies has strong themes, great plots and

filled with unprecedented direction. He is a true legend of Kannada cinema. The film was released in 1971.

Context of the Film:

The political landscape changed dramatically in the 1970s and 1980s. The inflation was rampant, the corruption among the politicians and bureaucrats reached an unprecedented high and the foreign monetary reserves were low. Following an appeal by one of the defeated candidates, Indira Gandhi's election to the Parliament was countermanded and in 1974 she declared Emergency, imprisoning leaders of the opposition and the governing style became draconian. Eventually, the news of compulsory sterilizations and the removal of the poor people from inner city areas, coupled with an atmosphere of restricted free speech, led to the defeat of Indira Gandhi and initiated the era of coalition governments. Increasing lawlessness and corruption made the common man feel that justice was denied through usual routes. The role of women in mythology influences their role and existence in the society (Kazmi F. 1999). Due to the impotence of judicial system the collective impotence ? in contrast with individual potent power embedded in the rapist ? the woman has to take on the culture to avenge herself. It is clear that such violence embodied by avenging women, vigilante groups, and gangsters represent the volatile struggle between the private and public fantasies (11 Lynch OM. The social construction of emotion in India. In: Lynch OM, ed. Divine Passions. 1990). Puttana's film "Nagarhavu" based on the eponymous novel by Ta.Ra. Subbraya portrays the violent life of an obsessive Sociopath.

Popular Hollywood movies also portray someone who is mentally ill as violent, dangerous and scary. the portrayal is stigmatizing to the mentally ill, but after viewing a movie with a homicidal maniac or other violent psychotics involved, consider the effect on the stereotypical beliefs about the mentally ill on families of the mentally ill, legislators, or the patient themselves?

As far back as 1909, D. W. Griffith gave the American public The Maniac Cook. "In this film, Griffith introduced the stereotype of the deranged mental patient who is dangerously violent and requires incarceration lest he or she wreak havoc upon society." (<http://www.rediff.com/news/2001/apr/19inter.htm>) In this film, a "cook

becomes distressed and starts attacking her employers and is led away by the police. She escapes and first plans to kill her employers in their bed with a kitchen knife, but instead kidnaps the baby and puts it in the oven to roast.” (Muriel Dimen and Virginia Goldman 2002) The sociopath killer entered Academy Award consciousness in 1937 when Robert Montgomery was nominated for Best Actor for his performance in *Night Must Fall*.

Films portraying fearsome and violent mentally ill characters obviously influence peoples’ perceptions of the mentally ill. But are these movies portraying reality? Are the mentally ill really dangerous and violent? Sometimes the answer is “yes”, but this is true only in a small number of cases.

“In actuality (with certain exceptions, e.g., substance-induced psychoses), individuals with mental disorders are not more likely to commit violent crimes than is the general population.” It is true that a mentally ill patient will act out in terrifying ways in certain situations. Examples of this are Jeffrey Dahmer, Dennis Nilson and other serial killers. It is the unusual cases like these which receive the most publicity. This sensationalism, combined with other factors such as the stigmatization of the mentally ill resulting from portrayals of dangerous and violent mentally ill people in films, results in injustice and prejudice to the great majority of the non-violent mentally ill. (Hyler SE, Gabbard GO 1991) Stigmatization of people with mental disorders has persisted throughout history, but the continuing portrayal of the violent mentally ill in movies is a huge contributor to stigmatization today. Such distorted and formalistic images of the “homicidal maniac” impoverish the lives of people diagnosed with mental illness, who are overwhelmingly non-violent. The effect of such stereotypes is to create a pariah status of the mentally ill in a world made increasingly hostile to them. In the film *Puttanna Kanagal* has unfortunately yielded to this stereotype and has made Kalpana act hysterically screaming in the scene where a woman makes a chance remark that her husband won’t be home so early. In many other scenes whenever she is reminded of her mental disorder she reacts violently with raging voice and anger blazing from her widened eyes.

Comparison of the ST, and TTs

Illustration 1:

Sl:

ಶರಪಂಜರ ಪುಟ ಸಂ.೧; “ಅವಳು ಅವನನ್ನು ನೋಡಲು ಬಂದಾಗ ಸಹಾ ಅವಳು ತಿಳಿ ನೀಲಿ ಬಣ್ಣದ ಧರ್ಮಾವರಂ ಸೀರೆಯುಟ್ಟಿದ್ದಳು.”

The Mad Woman chapter 1 page 1- “when he had come to see her she was draped in a light blue Dharmavaram sari”

Cage of Arrows, chapter 1 page 1- when he had first come to ‘see’ her she was wearing a blue silk sari”

Comparative Analysis: Word Level

In the original novel the groom coming to “see” the girl is a formal occasion where the whole family is involved. It is a very culture specific event but in the translation when he came to see her appears like a casual boy-meets-girl situation.

In the Indian context when a boy comes to see a girl it is in the context of a marriage proposal for an arranged marriage which is the Indian custom.hence a lot of importance is given to the ‘seeing’ in the SL kaveri recalls the situation of how Satish had admired and chosen her in that first look. The whole situation is not captured in the first translation. But in the second translation by placing the word see in inverted commas Dr. Usha Rao has lent it the special quality that the situation warrants.

Illustration 2: Displacement

ಶರಪಂಜರ ಪುಟ ಸಂ.೫; “ಗಂಡನ್ನನು ಹೇಗೆ ಸ್ವಾಗತಿಸಬೇಕು ಎಂದು ಯೋಚಿಸಿ ನಿದ್ರೆ ಕೆಡಿಸಿಕೊಂಡಿದ್ದಳು”

The Mad Woman chapter 1 page 3-“she had worried her little head over those things; she could hardly sleep”

Cage of Arrows, chapter 1 page 3-she was so worried over such little details that she could not sleep”

Comparative Analysis

In the SL Kaveri had given a lot of thought on how to welcome him and sleep over the thought. In the translation the word husband is never mentioned. Instead both the translation say that she was sleepless because she was worried about minor details of her appearance. This displaces the character from the situation. The situation in the SL shows that Kaveri's world revolves around her husband's approval but in the translation it is replaced by the situation that she is an obsessed person worrying over small details.

Illustration 3

SL: ಶರಪಂಜರ; ಕಾವೇರಿ ಅರ್ಥಹೀನ ನಗೆ ನಕ್ಕಳು;

The Mad Woman chapter 1 page Page 4 – “Kaveri was confused...kaveri laughed foolishly”

Cage of Arrows, chapter 1 page 4 “Kaveri had forgotten...Kaveri laughed ruefully”

Comparative Analysis: Conceptual Level

The page four translation of “foolish” and rueful” for the original Kannada word “artha heena” misses the connotation, because in Kannada the word means many things like foolish, meaningless, depressing, confused and lunatic.

Illustration 4

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೨೭; ಒಣಗಿದ ಸಿಕ್ಕಟೆಗೆಯಂತಿದ್ದ ಅವಳನ್ನು ಚಂದ್ರಶೇಖರ, ಮುರಳಿ ಕೂಡಾ ನಿರ್ಲಕ್ಷಿಸಿದರು.

The Mad Woman chapter 3 page Page 18 “Chandrashekhar and Murli also ignored that shrimpy scarecrow”

Cage of Arrows, chapter 3 page 18-“all ignored that skinny crow”

Comparative Analysis: Conceptual Level

in the SL the actual meaning of the expletive used is dry twig in trying to find an equivalent the translators have used the word scarecrow or crow. Here skinny

crow is closer to the original text than the word shrimpy scarecrow. This shows the example of addition in translation to reinforce the meaning of the original, and helps to convey the image of women through the eyes of male gaze.

Illustration 5

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೯೨; ಅದೇಕೋ ನೆಂಟರೊಬ್ಬರ ಮನೆಯಲ್ಲಿ ನಾಲ್ಕು ದಿನ ಅತಿಥಿಯಾಗಿ ಬಂದವಳು ತಾನು ಅನಿಸಿತ್ತು;

The Mad Woman chapter 10 page Page 61-Kaveri felt that she was an unwanted guest at the house of a distant relative”

Cage of Arrows, chapter 10 page 81-Somehow Kaveri felt like a guest who had come to stay in a relative’s house for two or three days”

Comparative analysis: Word Level

in the SL the addition of the word “Adeko” suggests the anguish Kaveri feels when she is alienated from her home. In the translation an equivalent word if not found in the first translation and in the second translation the word ‘somehow’ does not convey her pathetic condition.

Illustration 6

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೧೧೭; “ನನ್ನ ಪಾಲಿಗೆ ಅವಳು ಒಂದು ಜೀವಂತ ಶವ”

The Mad Woman chapter 14 page Page 82-“To me she is just a walking corpse”

Cage of Arrows, chapter 14 page 82-“To me she is just a breathing corpse”

Comparative Analysis: Sentence Level

This the situation in which Kaveri overhears her husband Satish talking to his elder sister Vijaya. The sister inquires as to why Satish and Kaveri are not sharing their bedroom to which he replies that he has no desire for her and she appears to him like a corpse. Here the words ‘brathing corpse’ is closer to the SL than the words walking corpse but the latter gives a better semantic idea than the former. But the latter translation has more fluency and easily readable. Sometimes the translator has to make such a negotiation between semantic demand and fluency.

Illustration 7

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೧೧೮; “ಎಷ್ಟು ತಟಸ್ಥರದಿಂದ ಹೇಳಿದ ಆ ಹುಚ್ಚಿಯ ಮಾತಿಗೆ ಏನು ಬೆಲೆ ಕೊಡುತ್ತೀತಾ ಎಂಬುದೇ ಅವನ ಮಾತಿನ ಅರ್ಥ”

The Mad Woman chapter 14 page Page 83-“Oh what contempt he has for me! For him my words have no value- I am still a lunatic”

Cage of Arrows, chapter 14 page 105- “he had said with such disdain, she could understand immediately what he meant to say was- do you pay any attention to a mad woman’s words”

Comparative Analysis: Conceptual Level

Kaveri overhears her husband saying to his sister that she must continue to live in his house to look after the children and when she says that Kaveri had accused her of usurping a mother’s place Satish dismisses it by saying do you place any value on Kaveri’s words? Kaveri knows that her husband pays no heed to her words because of her mental illness this devastates her. The devastation is brought out in the first translation by the question ‘am I still a lunatic?’ in the second translation her devastation is not expressed either overtly or by implication as in the SL by the use of the word ‘tatsaara’. Thus there is a displacement of feeling between the SL and the second translation.

Comparison of the ST, and TTs and Film

A study of the title: Through the title the kannada writer Triveni has placed the protagonist Kaveri within the confinement of a closed space of the SHRAPANJARA –the cage of arrows. Kaveri is condemned to be limited in this confined space. The confinement in which she has grown, evolved and transformed is the confinement of her own mind. Due to this confinement her growth has not been normal. She constantly suffers from a kind of guilt, by which she is constantly tortured. These are the implications that Triveni probably tried to communicate with this title. Puttanna in the film has dramatized the title with a sonorous song sung in the background while the protagonist is shown struggling to get out of a huge cage of arrows in vain.

In translation the title by Meera Narvekar as “The Mad Woman” is totally compromised because the translation does not convey the true meaning, allusion and implication communicated to the readers in the SL. But the translation by Dr. Vimla Rao certainly gives a literal translation of the title and gives some idea of the implications of the SL.

The very title “Cage of Arrows” encapsulates the working of spatial organization in the life and times of Kaveri, its female protagonist. Her story is a continuous interplay of space and gender within patriarchal and communal order. In an ironic reversal of “transformation” novel that usually showcases an affirmative journey of its male protagonist through life, the journey motif in Kaveri’s life is seen as a reductive experience: “But am I the same girl who stepped out, or someone else? This question rips apart the seams of patriarchal value structures/ spaces. Triveni, in fact, organizes the novel around this question and in the process narrates how various aspects of Kaver’s gendered personality- as daughter, as mother, as sister and ultimately as wife are mediated through patriarchal division of space as social and moral order. The restriction of the social order is effectively conveyed in the ST by the title.

The dramatization of it in the film with a song and cage sequence has highlighted the victim’s position of Kaveri alone, rather than the statement of social restriction of women in general in Indian society. This could be due to the 1970s decade marked by political upheaval and violence portrayed in films of that time. The time of avenging heroes and victims usually women who are totally helpless. So he has portrayed Kaveri as a totally helpless victim trapped in a huge cage.

In the first translation the title “Mad Woman” also totally isolates Kaveri as an exceptional rather than conveying the status of women in Indian society in general as restricted by socially defined roles. This could be attributed to the fact that intense research and treatment for mental disorders was getting popular in India. As Bhargavi Davar has pointed out, At least one in five papers during this period was making passing references to women and their mental distress. Thus while it is not true to say that women have not been addressed, it can certainly be said that very often the references would not seem justifiable to a feminist. “This book experiments with the

problem of how a woman, and a feminist in India, would intelligently negotiate and configure with respect to the information and misinformation being spun out of the official and scientific journals and books, first, about their femaleness and second, about their mental distress experiences. For example, it should interest a feminist why these documents stress the ‘menses’ problem and not the ‘violence’ problem in women’s mental experiences”.(Bhargavi Da) The violence inherent in this gendered transgression of spatial morality strikes both Kaveri and the readers full in the face when her ‘friends’, in an apparent bid to preserve the male ego and honor inscribed on female body and ethos, decide to shun her, it is this realization coupled with her desire to live that forces her to take a fatal plunge into madness. ‘

Vimla Rao by making a literal translation of the title as “Cage of Arrows” shows that the violence inherent in such spatial regulations manifests itself variously. The restrictions are enforced on her body and self through cultural symbols, psychological maneuverings and social punishment. Kaveri’s supposed acts of deviance and her rebellions are confronted through her spatial confinement in a mental asylum. This confinement is emblematic of four walls within four walls. She, in her everyday conduct straddles both the inner and outer space. Her spatial deviance outside the house graphically captured through public gossip in, recoils on her and restricts her space inside the house. Triveni through an ironic dig on manmade spatial division shows that it is not Kaveri who transgresses the inner space by venturing outside; rather it is the patriarchal outside (mental and physical) that vitiates female/spiritual inner realm. This event also forebodes what is in store for Kaveri once she finally ventures outside the house.

ಶರಪಂಜರ ಪುಟ ಸಂ.೧; “ಅವಳು ಅವನನ್ನು ನೋಡಲು ಬಂದಾಗ ಸಹಾ ಅವಳು ತಿಳಿ ನೀಲಿ ಬಣ್ಣದ ಧರ್ಮಾವರಂ ಸೀರೆಯುಟ್ಟಿದ್ದಳು.”

The Mad Woman chapter 1 page 1- “when he had come to see her she was draped in a light blue Dharmavaram sari”

Cage of Arrows, chapter 1 page 1- when he had first come to ‘see’ her she was wearing a blue silk sari”

In the original novel the groom coming to “see” the girl is a formal occasion where the whole family is involved. In the Indian context when a boy comes to see a girl it is in the context of a marriage proposal for an arranged marriage which is the Indian custom. hence a lot of importance is given to the ‘seeing’ in the SL kaveri recalls the situation of how Satish had admired and chosen her in that first look.

The whole situation is not captured in the first translation. In the 70s with the changing socio-economic and political situation no special importance was attached to the boy-sees-girl formality and so it is just an ordinary event in this context . It is a very culture specific event but in the translation when he came to see her appears like a casual boy-meets-girl situation. Due to the spread of education, women are becoming more aware of their identities and have started to assert themselves. But this is not very easy. A conflict arises out of the pull between contradictory impulses: the impulse to succeed according to society’s expectations and the impulse to succeed as an individual in her own right

In the film Puttanna has done away with the whole situation by making Satish fall in love with Kaveri at first sight when he sees her in the bus and so giving no special significance of the formal meeting between them. Thus demonstrating the gendered differences of perception of women and asserting patriarchal control over the female body

But in the second translation by placing the word see in inverted commas Dr. Usha Rao has lent it the special quality that the situation warrants.

She hints at an allied facet of this social confrontation. There exists a space- a moral and institutional (marriage) overlap across social boundaries-where the opposing ideologies collude and align together to regulate erring female sexuality into wifehood and motherhood: Kaveri’s is a regulated girlhood. Her emergent sexuality is circumscribed within the four wall of her maternal home through patriarchal regulations. Her body is marked by the dominant ideology that seeks to efface it or make it invisible. This is clear from the gendered spatial register palpably encoded in the perspectives of her mother, apparent in the injunctions ranging from proper wearing of Sari and the dressing of her hair, when she is dressing for her formal meeting with

Satish for the marriage proposal. For most women in India, marriage is a one-time event in life, which is glorified and sanctified and is associated with much social approval. It is also the ultimate fulfillment for most women. The trend in the fifties was for most women to be married and raise families,. Every Indian woman's ultimate goal was to get married and beget children preferably sons. "The relationship between a man and women in marriage and family are the central themes of most of Triveni's novels. Not only is marriage the aim of a women's life but also the whole responsibility of managing the family is the only way of life for her. Hence the family norms become the deciding factors of her well-being" says Dr. Kavita Rai.(Kavitha Rai) Therefore pleasing a man and gaining a place in a family is Kaveri's primary focus in her life as it is for most Indian girls. Kaveri's transition from girlhood to wifehood, though regulated by patriarchal values, is nevertheless, premised on the notion of her sin of spatial transgression. She seems to find fulfillment in these roles but not without an uneasy awareness of spatial/cultural confines these roles impose on her body, mind and movement.

Dr. H.S.Srimathi has pointed out that "women who seem to be happy and secure in their family life are so only because they are diligently following the social role models and have made it their own..but when something disturbs it they are confronted with the insecurities. Triveni in many of her novels has shown that security in the institution of marriage is like a mud patch on a cracked structure it is ephemeral and can push a woman over the edge any moment"(H.S.Shrimathi). Kaveri is well aware of this insecurity after her bout with insanity. So now when she has to get ready after her treatment in the mental asylum she is once again confronted with the task of pleasing her husband and gaining back her place in the family.

ಶರಪಂಜರ ಪುಟ ಸಂ.೫; "ಗಂಡನ್ನನು ಹೇಗೆ ಸ್ವಾಗತಿಸಬೇಕು ಎಂದು ಯೋಚಿಸಿ ನಿದ್ರೆ ಕೆಡಿಸಿಕೊಂಡಿದ್ದಳು"

The Mad Woman chapter 1 page 3-"she had worried her little head over those things; she could hardly sleep"

Cage of Arrows, chapter 1 page 3-she was so worried over such little details that she could not sleep"

In the SL Kaveri had given a lot of thought on how to welcome him and sleep over the thought. In the translation the word husband is never mentioned. Instead both the translations say that she was sleepless because she was worried about minor details of her appearance. This displaces the character from the situation. The situation in the SL shows that Kaveri's world revolves around her husband's approval but in the translation it is replaced by the situation that she is an obsessed person worrying over small details.

In the film she is shown excitedly discussing the color of her sari with the nurse and confidently applying kajal to her eyes in preparation for her release from the hospital.

. At these critical historical junctures, when women were educated and were talking of equal rights, notion of gender within one's own community and across it, Both the translators influenced by changing notions have focused on the transmission of the subjective feelings of the protagonist through their own view rather than the SL.

In the film the gender difference in perception is obvious when Puttanna shows his version of a woman's excitement about preparing for her husband's arrival under usual circumstances.

Within her social milieu Kaveri's is a branded body. She is 'bad' because she was molested in her adolescence. This hostile gaze that targets her body, impacts her both at the social and the psychosomatic plane. Her self-defense renders her stubborn, disobedient and angry, and eventually alienates her from herself and her surroundings. The man's lust violates and degrades her body, and when this violated body stands in defiance, societal slotting of it as an immoral body further degrades it. The societal violence thus recoils back on Kaveri's body and freezes her mind. But now she is once again made to confront the same society in the form of her husband and whose acceptance is of paramount importance to her.

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೯೨; ಅದೇಕೋ ನೆಂಟರೊಬ್ಬರ ಮನೆಯಲ್ಲಿ ನಾಲ್ಕು ದಿನ ಅತಿಥಿಯಾಗಿ ಬಂದವಳು ತಾನು ಅನಿಸಿತ್ತು;

The Mad Woman chapter 10 page Page 61-Kaveri felt that she was an unwanted guest at the house of a distant relative”

Cage of Arrows, chapter 10 page 81-Somehow Kaveri felt like a guest who had come to stay in a relative’s house for two or three days”

In the SL the addition of the word “Adeko” suggests the anguish Kaveri feels when she is alienated from her home. In the translation an equivalent word is not found in the first translation it shows that the translator has given her preference for fluency rather than the exact meaning the ST has conveyed. keeping in mind the context of the 80s the focus was on mentally distressed women and so perhaps she has just conveyed what Kaveri felt instead of going deep into the anguish of her mind. In the second translation the word ‘somehow’ does not convey her pathetic condition.

In the film she is seen talking to her sister-in-law who has come there to take care of the children and when the children do not respond to her overtures of affection and try to run away from her she turns to her sister-in-law and says that she feels like a guest at which the sister assures her in a patronizing manner that she should not entertain such thoughts and must rest for a while. She goes to her room and there is a dramatic display of red and green altering light conveying the uncertainty of her mind.

. The movement of a woman from one physical space to another entails a corresponding readjustment in her emotional-experiential space. If this shift does not conform to patriarchal normatively, the woman is marked as deviant. Within patriarchy, she becomes a carrier of culture and lives under a constant pressure of evolving as fit among different cultural location. Her life is circumscribed and demarcated by spatial limits. She is constantly called upon to obey the rules of the threshold. Through a mechanism of surveillance and self-policing, the patriarchy entrenches the concept of marked spaces within the psyche of woman in such a manner that wherever she goes, she carries these spaces with her. “Social isolation and stigma is caused by this double disorganization, of chronic illness and a personal tragedy, stigmatized even now by society. It has brought to the fore the plight of women who, in addition to

being affected by a serious mental illness, have also been abandoned by their spouses and left to fend for themselves in a world where few options are open to them. The social, psychological and cultural concomitance of being mentally ill and divorced/separated is particularly severe in the Indian culture. In addition to the stress of mental illness, hostility from family members and rejection from society in general, these women are ridiculed and ostracized for their divorced/separated status. Furthermore, for the families (primarily ageing parents), the emotional, financial and physical burden of caring for a severely mentally ill woman is extremely high. Many relatives view that severe oddity of behaviour is something that would be set right by marriage with the mistaken belief that marriage brings the answer to all the ills. In the study of women with schizophrenia and broken marriages.(Thara R, Srinivasan TN) Thara et al found the “stigma of being separated/divorced in turn was more acutely felt by families and patients than that of mental illness per se. Caregiver of these separated/divorced/deserted women suffer much more than the patients themselves. In most arranged marriages, the fact of mental illness is often not disclosed or discussed with the family of the spouse. This is largely due to the fear that disclosure will lead to rejection of the woman, after marriage, in the case of an early relapse, an atmosphere of mistrust and suspicion is created in the family of the spouse that augurs poorly for the outcome of the illness. On the other hand, a psychotic episode after childbirth or after several years of marriage is considered more favorably and does not always result in separation/divorce”

Satish no doubt does his duty by seeking treatment for his wife but his consequent behavior towards her triggers all the insecurities and guilt she had felt before her cure and the final blow comes when he does not accept her physically. The fictional narration of Kaveri's experiences and encounters as a wife of Satish during the early years of modernity and its aftermath foregrounds the spatial contours of gender question within familial context. The battle is a clash of two ideologies vying for possession and power though retaining usual inside-outside boundaries, re-configure when perceived macroscopically. The male-female hierarchies, though not fully obliterated within one's family take a back seat to foreground modernity. Within such space, female of one's own family, who earlier was a marker of family/caste/locality/

honor, becomes a projection of modernity/liberality. (Satish is proud of Kaveri sporting a sleeveless blouse during their social visits.) This fact underlines how the gendered division of space and female embodiment in it, becomes not only a relative but a flexible category at the altar of male ego.

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೧೧೭; “ನನ್ನ ಪಾಲಿಗೆ ಅವಳು ಒಂದು ಜೀವಂತ ಶವ”

The Mad Woman chapter 14 page Page 82-“To me she is just a walking corpse”

Cage of Arrows, chapter 14 page 82-“To me she is just a breathing corpse”

This the situation in which Kaveri overhears her husband Satish talking to his elder sister Vijaya. The sister inquires as to why Satish and Kaveri are not sharing their bedroom to which he replies that he has no desire for her and she appears to him like a corpse. Her metamorphosis/entrapment as shareable body/booty, is but a next logical stage in her outward spatial voyage that had initially begun with the breach of gendered limits. As a result, she is forced to assess her body, its ownership and its potentials a new. The body, which had once filled her with a sense of pride, is now visualized as a site of sin, impurity and a drag on herself. Spatial-refrains like “I have lost it” keep on disturbing Kaveri’s unconscious, to locate her-self in space, but also betray her anxieties as to new definitions these endow on her body. The space that she occupies, in fact, becomes her destiny. It decides as to what use her body is to be put. And it also decides whether that use is moral/legitimate or immoral/illegitimate.

InTT1 the words ‘walking corpse’ is closer to the SL than the words ‘breathing corpse’ but TT2 gives a better semantic idea than the former. But the latter translation has more fluency and easily readable. Meera Narvekar who was closely associated with the author of the ST has tried to keep as faithful as possible to the original text in TT1. But Vimla Rao who translated it 20 years later and for academic reasons had to negotiate the semantic demand. Being a professor of English she could not perhaps compromise with the demands of the language. Sometimes the translator has to make such a negotiation between semantic demand and fluency.

In the film Puttanna has shown Kalpana fully dressed and made-up staring into the mirror and telling herself “I am still beautiful” and then going into paroxysm of

tears screaming “why” pounding her fists on a pillow and repeating to herself the words “walking corpse”. Once again the translator here has to submit to the demands of the visual media and also the context of the film release when his audience expected a dramatic display of emotions by the character that is insane.

SL: ಶರಪಂಜರ ಪುಟ ಸಂ.೧೧೮; “ಎಷ್ಟು ತಟಸ್ಥರದಿಂದ ಹೇಳಿದ ಆ ಹುಚ್ಚಿಯ ಮಾತಿಗೆ ಏನು ಬೆಲೆ ಕೊಡುತ್ತೀತಾ ಎಂಬುದೇ ಅವನ ಮಾತಿನ ಅರ್ಥ”

The Mad Woman chapter 14 page Page 83-“Oh what contempt he has for me! For him my words have no value- I am still a lunatic”

Cage of Arrows, chapter 14 page 105- “he had said with such disdain, she could understand immediately what he meant to say was- do you pay any attention to a mad woman’s words”

Kaveri overhears her husband saying to his sister that she must continue to live in his house to look after the children and when she says that Kaveri had accused her of usurping a mother’s place Satish dismisses it by saying do you place any value on Kaveri’s words? Kaveri knows that her husband pays no heed to her words because of her mental illness this devastates her .With the return of Kaveri, as a ‘cured’ wife and mother, is once again inserted into a morally ambivalent space within patriarchal tradition. Her attempts at exerting authority over the household as the wife and mother fall flat in the face of Satish’s indifference and cunning stratagems, rationalized by him in the guise of traditional authority. The infringement of her body and space by Satish is narrated via a virtual inversion of spatial associations earlier associated with Kaveri. Satish enforces this inversion by first displacing Kaveri from her earlier place as queen of the house to its *Rogi* (Patient), and then uses their room to vanquish her by sleeping with another woman. The spatio-psychological consequences of this incident lead to a reconfiguration of spatial meaning. Kaveri’s body stripped off its wifely vibrancy and motherly sanctity psychologically turns into an immoral dead-wood. Wrenched off its moral space, she gets displaced on to the threshold-a symbolic no man’s land/a transitory space-both physically and as a mother. . The devastation is brought out in the first translation by the question ‘am I still a lunatic?’ once again the translator influenced by the context of the 80s when mentally distressed

women's treatment was popular and issues such as societal response to mental patients was being made public she could sympathize with the callous treatment meted out to Kaveri by her family and has expressed the same in the translation.

In the second translation her devastation is not expressed either overtly or by implication as in the SL by the use of the word 'tatsaara', there is a displacement of feeling between the SL and the second translation. This may be because by the 90s the focus had shifted from mental illness to feminist issues where the emphasis was more on women's opportunities and achievement. Therefore there is a displacement of feeling.

In the film the protagonist is shown once again trapped in her cage with a chorus of voices echoing around her the word "Mad Mad" and her trying to shut out the word by placing her hands over her ears and weeping piteously.

The director being a Male and in the inter-semiotic medium the translation is focused on the stigma.

Stigma against mental illness is a crucial phenomenon, because it has persisted even as tolerance for other stigmatized groups has gradually grown. Indeed, individuals with mental illness are members of one of the few groups whose castigation remains socially acceptable. Use of derogatory language concerning such individuals is ubiquitous; for example, "retard," "psycho," and "crazy" are common slurs across cultures that both children and adults often use offhand (Hinshaw & Cicchetti, 2000). In addition, the media are a continuing source of inaccurate and unfavorable depictions of individuals with mental illness. Despite recent tendencies toward at least some improvements in media portrayals, the vast majority of relevant depictions emphasize violent and bizarre behavior and social incompetence (Wahl, 1992, 1995; Hinshaw, 2006).

The film succumbing to the popular notion of the mad women in Hollywood films makes a transmission of Kaveri as a raving screaming sobbing woman given to violent display of emotions. In the film she throws around a flower pot and other things on display all the time "I am mad" and then she has to be forcibly restrained and dragged to her room by Satish. Gender stereotypes regarding proneness to emo-

tional problems in women, appear to reinforce social stigma and constrain help-seeking along stereotypical lines. They are a barrier to the accurate identification and treatment of psychological disorders. Women's mental health affects others in society, hence the focus from a Male perspective has been shifted to the effect it has on her husband and her family. So Transmission of Kaveri's story is dramatized as a long ordeal of a woman who could not contain herself within normative limits of space. The sufferings that she has to undergo because of this transgression make her acutely aware of this original sin: "Veni Vedi Vici ...but no vici...no vici...I came I saw I conquered,...but I could not conquer" wails Kaveri in the end. She was right when she said: "One false step, and her life will be reduced to dust. Patriarchy confronts this transgression variously: through violence, through forced channelization of female sexuality into its culturally assigned roles, by subjecting it to psychological and moral trauma, and by effacing any trace/pretence of feminine agency and reducing female existence into a play of destiny. More than her illness the focus is on her guilt for the loss of her chastity thereby justifying the husband's callous attitude as well as his extra-marital affair. This illustrates what a great difference it makes to transmission of women from the male perspective.

In the ST the focus is on the domestic life of Kaveri and how the demand of her very confinement of moral and social binding puts great pressure on her mental health. Kaveri has no identity other than this familial binding. She is first and foremost a wife and a mother. When she is alienated from these roles due to her mental illness she suffers greater mental anguish than her schizophrenia. The mental anguish she feels when she feels like a guest in her own house is conveyed through her, Triveni thus reveals how the female body/mind finds meaning only through certain role models invariably located within specific spatial configurations. The boundaries of these spaces are etched out in patriarchal notions of morality. It is only within these enclosures- necessarily hierarchical and power- filled sites- that a woman is granted a sense of self and agency. The internalization and naturalization of these categories is maneuvered and maintained through patriarchal gaze. Violation of these limits is construed as an act of moral and social transgression and sin, which in turn leads to

guilt and self-loathing and results in mental illness. It is simple stark and clinical narrative almost like a case study of a mental patient.

The difference between TT1 and TT2 is that Meera Narvekar had done the translation out of the love for Triveni's personal friendship and regards and affection for the author. Her transmission of Kaveri is that of a character engrossed in her own world worrying about small things. She is shown as a typical urban housewife who struggles to be accepted by her husband and society at large. When she is afflicted by a mental disorder the focus is on the treatment of her illness rather than the personal suffering.

The second translation by Dr. Vimla Rao was done out of love for women writers in Kannada and was institutional that is it was sponsored by the University Grants Commission under the Minor research Project. Perhaps that is why TT2 focuses on Kaveri as an individual and her position as a victim of the patriarchal norms that gives a feminist slant to the translation. Vimla Rao delves into the experience of feminization as a function of gendered division of physical and social spaces, or what Malashri Lal terms as the 'Law of the Threshold' (Meenaxi Thapan) to draw her readers attention to the problem of objectification of woman within patriarchal organization.

The problematic of Space

Henri Lefebvre in his book *The Production of Space* rejects the older representation of space as a pre-existing void, endowed with formal properties-matter or bodies-alone. He instead posits that society (especially in the modern capitalistic incarnation) has evolved through a particular "[social] Production of {social} space," i, e., a space that is a fundamentally produced by and through human actions, and which, thus, is "constituted neither by a collection of things or aggregate of {sensory} data, nor by a void packed like a Parcel with various contents, and {...} it is irreducible to a 'form' imposed upon Phenomena, upon things, upon Physical materiality." Far from being static or a reified entity, spatiality is embedded in the contingency of temporality. Like time, it is a complex and a contradictory Process, a flux in which beings continuously intervene.

Improving on the structuralist and Phenomenological Postulates of space as subjective and objective singularities, Lefebvre contends that socially produced historical space is a concrete-abstract tripartite ensemble that is constituted by “a dialectically interwoven matrix of what he calls ‘spatial practices,’ ‘representations of space’ and ‘spaces of representation,’ each allied with a specific cognitive mode through which we ‘re-present’ it to ourselves: respectively, the domain of the perceived,’ the conceived’ and the ‘lived’.

Michel Foucault(7) is another important thinker to highlight the importance of spatial dimension in the evolution of modern civilization. Visualizing it in terms of spatial transformations, he, in his *Discipline and Punish: The Birth of the Prison*, sees spaces as embodiments of power relations where in everybody finds himself located in a great enclosed, complex, and hierarchical structure and subject to a continuous regime of surveillance and manipulation. He argues that social/human spaces-homes, prisons, hospitals, and even human bodies-in their present form have been codified through a complex series of power operations, or disciplines-instruments, techniques, procedures, levels of applications, targets- with an aim of producing ‘normal’ subjects as well as marking out a whole finely graduated realm of deviances to produce subjected and practiced bodies, or “docile” bodies.

In order to plug in the loopholes of conventional feminist; quest criticism, it is important to approach narrative, especially women narratives/life, as both a historical and geographical-spatial entity. This study not only foregrounds the intrinsic connectedness of temporal and spatial relationship in Triveni’s writings/ her protagonists’ lives but, in the process, seeks to problematize the gender related issues of body, sexuality and the embodiment. Gender as a category of criticism is particularly amenable to this spatial-temporal configuration of narratives. Sensitivity to mediated aspect of spatial enclosures as tangible aspect of woman’s reality informs, constitutes and patterns the narrative worldview of Triveni’s women-centric writings. Her narratives- both at the thematic and structural leaves- emerge as a continuous interplay of space and gender that bear palpably on the notions of the self and the society to dot her literary corpus with iconoclastic yet inclusive icons. As such the protagonists in

her narratives, in their everyday conduct, find themselves pitch-forked into complex, contradictory and multiple dimensions of the inner and outer spaces. In this paper two interrelated aspects of gendered spatiality-socio geographical and bodily or embodied- are focused on with an aim to understand how Triveni's protagonists respond to these pre-given spaces in their engagement with patriarchy. In its discussion on these to aspects of Triveni's creative oeuvre this study not only draws on the topology of spatiality, body and sexuality drawn by a number of critic's cuttings across various knowledge domains, but, in the process, also improvises on them wherever necessary so as to put Triveni's understanding of these issues in perspective.

Gendered Spaces and the Law of Threshold

Triveni delves into the experience of feminization as a function of gendered division of physical and social spaces, or what Malashri Lal(8) terms as the 'Law of the Threshold' to draw her readers attention to the problem of objectification of woman within patriarchal spatial organization. According to Lal, the "Law of the Threshold" the *archetypal lakshmanrekha* – is fraught with tragic consequences. Originating from the physical arrangement of domestic order, Lal's Law of the Threshold' extends to the metaphysical notions that create totem and taboos of human conduct. In parallel with the operative principles of this Law, Lal conceives of the literary text as in habiting a permutation of three possible spaces interior space, doorway poise, and exterior adjunct.

Though Lal's theorization opens up a literary text for spatial analysis yet it tends to reduce gender into non-problematic category. The inherent complexity of Triveni's creative oeuvre, however, improvises on this model by pitch-forking gender as a set of relationships. Taken together her women centric novels usher in a nuanced expansion of the conventional understanding of spatiality-its limits or threshold. In her, Lal's three constituent elements lose their seeming insulation and become fluid entities, thus bringing to fore the complex and contradictory dynamic operative in woman's spatial passage and displacement through life.

Spatialization of Bodies

In her "Introduction" to *Embodiment: Essays in Gender and Identity*, Meenakshi Thapan (9) contends that "{i}t is through the lived body in everyday life that a person's

sense of identity is constituted. The body has symbolic and cultural value that may differ across cultures, and it is also defined, shaped and constrained by society. Both values and practice are therefore crucial to a person's embodiment." She pitchforks this generalization within the complex gender context of India to posit the centrality of woman's body. "For understanding unequal gender relations; it is the site of violence, exclusion, and abuse, it also has its celebratory aspects which are revealed in imagery through artistic or aesthetic modes, or in the consciousness of women; it the site also for agency which allows for the possibilities of negotiation, intervention, contestation and transformation"

Thapan fuses female body and patriarchy not in one to one relationship of mutual and hierarchical relationship but sees it in terms of unstable correspondence-emotional, sexual, political and cultural. This fact becomes apparent from the classificatory schema she uses to explain the varied explication of female embodiment in India-the socially constructed female body, the lived body, the constrained and regulated body and resistance through embodiment in everyday life.

Thapan's topology when read in conjunction with the one enunciated by Arthur W. Frank in his essay "For a sociology of the Body: An Analytic Review," comes out as a robust critical perspective to approach and appreciate the problem of embodiment in Triveni. Based on 'body use in action,' in this essay Arthur W Frank posits a four-fold embodiment schema: the disciplined body, the mirroring body, the dominating body and communicative body.

He contextualizes his schematic coordinates through an intricate interpellation of the dimensions of control, desire, other-relatedness and self-relatedness that emerge when the body consciously encounters its habitué or its socio-psychological environment.

The postulations discussed above underline the fact that female body and sexuality is not only loaded by the semiotics of woman's social existence and her private familial one, but also by her own individual volition. But the patriarchy in the garb of 'culture' tends to contain the so called 'natural' 'biological' overflowing' turbulent'

female sexuality for etching out class, caste and communal and even national boundaries of respectability. A process of 'otherisation' is implicit in this social process.

Triveni's narratives are marked by a subtle use and understanding of spatial dialectics, both psychological and metaphorical and the violent impression of this process on women. Her novels from "Kankana, Bellimoda, Kilugombe, Apaswara-apajaya, Sharapanjara, Mukti" *can* be read as a critique of gendered embodiment of space and spatialization of bodies. Sharapanjara showcases how the patriarchal notion of spatial enclosures posits a problem for a woman, it is a tumultuous tale of Kavri's unrequited passions, narrated in a simple stark manner.

Renegotiating Gendered Spaces

The very title "Cage of Arrows" encapsulates the working of spatial organization in the life and times of Kaveri, its female protagonist. Her story is a continuous interplay of space and gender within patriarchal and communal order. In an ironic reversal of novel that usually showcases an affirmative journey of its male protagonist through life, the journey motif in Kaveri's life is seen as a reductive experience: "But am I the same girl who stepped out, or someone else? This question rips apart the seams of patriarchal value structures/ spaces. Triveni, in fact, organizes the novel around this question and in the process narrates how various aspects of Kaveri's gendered personality- as daughter, as mother, as sister and ultimately as wife are mediated through patriarchal division of space as social and moral order.

The violence inherent in such spatial regulations manifests itself variously. The restrictions are enforced on her body and self through cultural symbols, psychological maneuverings and corporeal punishment. Kaveri's supposed acts of deviance and her rebellions are confronted through her spatial confinement in a mental asylum. This confinement is emblematic of four walls within four walls. She, in her everyday conduct straddles both the inner and outer space. Her spatial deviance outside the house, graphically captured through public gossip in, recoils on her and restricts her space inside the house. Triveni through an ironic dig on man made spatial division shows that it is not Kaveri who transgresses the inner space by venturing outside; rather it is the patriarchal outside (mental and physical) that vitiates female/

spiritual inner realm. This event also forebodes what is in store for Kaveri once she finally ventures outside the house. The violence inherent in this gendered transgression of spatial morality strikes both Kaveri and the readers full in the face when her 'friends', in an apparent bid to preserve the male ego and honor inscribed on female body and ethos, decide to shun her, it is this realisation coupled with her desire to live that forces her to take a fatal plunge outside the threshold:

Kaveri's reverting back to her mental disorder brings to the fore the moral fault lines etched on female body and consciousness that cut through not only patriarchal but also communal space. This act makes Kaveri both a sinner and a survivor. Thus she inhabits a liminal space that is morally ambivalent. Within the patriarchal idiom, while the space she deserts gets conflated with the morally vanquished "Three- pice whore" the space that shelters her in imbued with a sense of euphoric and honorific responsibility (actualized through the patronizing behavior of doctors and nurses towards her) Both her act and body become a site that communal fault-line strategically maneuvers to uphold the dignity and sanctity of its patriarchal, moral and communal spaces.

Triveni, however, hints at an allied facet of this social confrontation. There exists a space- a moral and institutional (marriage) overlap across social boundaries- where the opposing ideologies collude and align together to regulate erring female sexuality into wifedom and motherhood: Kaveri's transition from girlhood to wifedom, though regulated by patriarchal values, is nevertheless, premised on the notion of her sin of spatial transgression. She seems to find fulfillment in these roles but not without an uneasy awareness of spatial/cultural confines these roles impose on her body, mind and movement.

With the return of Kaveri, as a 'cured' wife and mother, is once again inserted into a morally ambivalent space within patriarchal tradition. Her attempts at exerting authority over the household as the wife and mother fall flat in the face of Satish's indifference and cunning stratagems, rationalized by him in the guise of traditional authority. The infringement of her body and space by Satish is narrated via a virtual inversion of spatial associations earlier associated with Kaveri. Satish

enforces this inversion by first displacing Kaveri from her earlier place as queen of the house to its *Rogi* (Patient), and then uses their room to vanquish her by sleeping with another woman. The spatio-psychological consequences of this incident lead to a reconfiguration of spatial meaning. Kaver's body stripped off its wifely vibrancy and motherly sanctity, psychologically turns into an immoral deadwood. Wrenched off its moral space, she gets displaced on to the threshold-a symbolic no man's land/a transitory space-both physically and as a mother.

Her metamorphosis/entrapment as shareable body/booty, is but a next logical stage in her outward spatial voyage that had initially begun with the breach of gendered limits. As a result, she is forced to assess her body, its ownership and its potentials anew. The body, which had once filled her with a sense of pride, is now visualized as a site of sin, impurity and a drag on her self. Spatial-refrains like "I have lost it" keep on disturbing Kaveri's unconscious, to locate her-self in space, but also betray her anxieties as to new definitions these endow on her body. The space that she occupies, in fact, becomes her destiny. It decides as to what use her body is to be put. And it also decides whether that use is moral/legitimate or immoral/illegitimate.

The fictional narration of Kaveri's experiences and encounters as a wife of Satish during the early years of modernity and its aftermath foregrounds the spatial contours of gender question within familial context. The battle is a clash of two ideologies vying for possession and power. At these critical historical junctures, when women were educated and were talking of equal rights, notion of gender within one's own community and across it, though retaining usual inside-outside boundaries, re-configure when perceived macroscopically. The male-female hierarchies, though not fully obliterated within one's family take a back seat to foreground modernity. Within such space, female of one's own family, who earlier was a marker of family/caste/locality/ honour, becomes a projection of modernity/liberality. (Satish is proud of Kaveri sporting a sleeveless blouse during their social visits.) This fact underlines how the gendered division of space and female embodiment in it, becomes not only a relative but a flexible category at the altar of male ego.

To recapitulate, Triveni delineates the quest of her protagonist in terms of spatial shifts. The movement of a woman from one physical space to another entails

a corresponding readjustment in her emotional-experiential space. If this shift does not conform to patriarchal normatively, the woman is marked as deviant. Within patriarchy, she becomes a carrier of culture and lives under a constant pressure of evolving as fit among different cultural location. Her life is circumscribed and demarcated by spatial limits. She is constantly called upon to obey the rules of the threshold. Through a mechanism of surveillance and self-policing, the patriarchy entrenches the concept of marked spaces within the psyche of woman in such a manner that wherever she goes, she carries these spaces with her.

Triveni's characters however deal with the patriarchal enclosures variously- they simultaneously collude with, confront, subvert and transcend the spatial hierarchies. All of them, however, endeavor to reformulate spaces so as to transform these into sites of equality, emancipation via reconfiguration of gendered relation. Taken together Triveni's narratives emerge as imaginative attempts that (1) pitchforks patriarchal concept of femaleness as a naturalization and normalization of spatial consciousness (2) deconstructs the patriarchal processes by laying bare the hidden socio-political agenda of patriarchy (3) puts into perspective the consequence of spatial rebellion on women when they dare to break free from the spatial regimen within patriarchal discourse/order, and (4) makes available for women a blueprint for the construction of non-hegemonic spatial alternatives.

Renegotiating Female Embodiment

In the process of articulating woman within gendered spaces, Triveni's narratives invariably get implicated in the question of what it means to live as and live within a female body. Female body is not only a cultural or a social body but is also a sexed body. However, within patriarchy, this body, even as a biological entity, is never simply a pre-given but is a mediated body. These writers problematise gendered construction of body as physical space, body inserted into physical space, body as cultural space, body as sexual space and body as emotional space.

Celebrating the Body and its Desires

Triveni touches on a very provocative but thought-provoking exploration of female body/sexuality within the Kannada-urban-middle class patriarchal framework.

She uses Kaveri's uninhibited articulation of her desire strategically to problematize phallogocentric notions of sexuality and also to redefine it from woman-centric perspective.

Kaveri's reveries bordering on simmering discontent, foregrounds patriarchal ambivalence around sexuality within Indian domesticity. Though he does not deny the reality of passions, yet he slots it as a subterranean flow that has to be understood intuitively and indulged in discreetly. Kaveri, echoing her husband, also visualises female body as a site of monogamous procreativity and domestic labour. As against the male, it is female body and sexuality that is more threatening and requires stricter surveillance. Consequently, patriarchy sees female sexual abundance as destructive/chaotic energy, a "river in spate" that, unless kept in restraint, threatens to spill over the normative/domestic embankments. It encodes female sexuality within cultural/moral codes and puts on woman the onus of/for self-disciplining for righteous perpetuation of these codes. Besides this, the docility of female body is affected through physical violence, genealogical screening, psycho-moral embedding of the cultural gaze and by weaving a complex ethical and religious discursive web around female body. Kaveri represent ideal femininity premised on self-willed suppression or channelization of sexuality in the service and honour of patriarchal notions of womanhood. Trivenii also engages with the problematic of female embodiment. Sensitive to the circumscribing gaze of patriarchy, she contests the notion of female sexuality as destructive and celebrates it as a positive energy. Consequently, she not only unveils the cultural texture of female embodiment but also weaves in her narratives, a blueprint for repositioning female body within the male world. She focuses on the dynamics of exoticisation, eroticisation, textualization and commodification of the female body within caste-class hierarchy. It is only through the reversal of the dominant gaze that woman can retrieve the autonomy of her body and sexuality. Though through Satish and Kaveri, she suggests a blueprint for the activists re-appropriation of the female body, yet instead of romanticising this as unequivocal blueprint of empowerment, she conscientiously foregrounds the ad-hocism inherent in such endeavours and the toll these take on woman's emotional and physical body. She seems to attribute all the ills of the society to the suppression of female sexuality

and advocates a re-appropriation of its regenerative principle through a deliberate subverts 'masculist' understanding of her body. In the process, she is able to retrieve a sense of agency and autonomy. The concept of complete woman, for Triveni, thus entails spontaneity of sexual energy and its fructification in motherhood. She does not conceive sexuality in passive terms, nor does she think of it as a chaotic energy. Her advocacy for channelising sexuality within monogamous marriage is premised on an egalitarian re-orientation of the very concept of marriage. Triveni's is a strong plea for the proper appreciation and honest articulation of female sexuality. She advocated the need to expand with the mind by uncluttering the mind of patriarchal domestic demands. She exhorts woman to live the body but free herself from the gendered construction of sexuality as a mere procreative activity. But she carefully avoids simplistic solution, as is evident from her creation. Here instead of understanding female embodiment and sexuality as unilaterally victimized gender notions, Triveni understands these as a function of 'living reality' that is complex, contradictory and protean. As a result her characters do not emerge as gendered monoliths, but encapsulate heterogeneity of responses to their bodies and negotiate their sexualities variously.

Reception of the St and TTs:

There is a lot of change in the way the novel is reviewed by each succeeding generation of critics' readers and viewers of the film. The reviews of the ST show that the ST was simply received as a popular novel by critics like Keerthinath Kurtakoti's in his *Yugadharma haagu Sahitya Darshana* (Spirit of the Age and a View of Literature, 1962), that a turning point can be seen in relation to how women writers like Triveni were critiqued. Apart from being the first to write a comprehensive history of Kannada literature, the influential turn that Kurtakoti made in relation to the criticism of women's writing was in the choice of writers for the Kannada literary tradition within a particular frame of realism. In this frame, Triveni's writing was seen as lacking in style and content and was placed in the category of the popular. Later women critics like H.S. Shrimathi and Kavitha Rai and others hailed it as a novel dealing with women's issues and an important contribution to Kannada litera-

ture. The film was also appreciated as a masterpiece of Kanagal that portrayed the social problems of dealing with women having mental disorders. The English translations are welcomed by today's generation who regard this novel as a classic. This again illustrates the change in the Transmission of women characters with changing times and changing contexts.

Conclusion

The postulations discussed above underline the fact that female body and sexuality is not only loaded by the semiotics of woman's social existence and her private familial one, but also by her own individual volition. But the patriarchy in the garb of 'culture' tends to contain the so called 'natural' 'biological' overflowing' turbulent' female sexuality for etching out class, caste and communal and even national boundaries of respectability. A process of 'otherisation' is implicit in this social process. As is evident in the comparative analysis the film-maker being a male and succumbing to popular stereotyping of the mentally ill in other films has made the protagonist rave and rant and scream. The first translator closely associated with the original author has given a clinical account of Kaveri's ordeal. Twenty years later motivated by the feminist movement Vimla Rao gives it a feminist slant. Thirty years later when people all over the world view or read it they have labeled it as a classic that deals with the social/spatial issue of the mentally challenged women. Thus in conclusion it can be said that the social, religious, literary, and technical context affect the transmission of women in literary translations.

Reviews

Speaking about the novel Dr. G.S.Amur is of the opinion that Triveni has adopted the style of

A.N.Krishnamurthy (A.Na.Kru) and made her novels popular by dialogues and sensational episodes, rather than delving deep into the feelings of the character.(pg201)

Life... sans love

Sudha Murthy, THE HINDU Monday, Apr 01, 2002

More often than not, lack of understanding on part of the family can lead to mental illnesses. If only people were a little more tolerant.. WHEN ONE has physical problems, people sympathise with him/her. But when someone is mentally ill, people react differently. It is taboo in society.

Patients with mental disorders are often labelled “mad”. In fact, there is a novel in Kannada written by the famous writer Triveni, which deals with the issue of mental illness. it is a similar situation in many homes.” The social pressure is very high. Many a time, movies and TV serials too add to the pressure by emphasising on the institution of marriage. And the parents of girls always feel that the daughter must stay with the husband, even though she may not be happy.”

Reviews:Film

Sharapanjara,Work of Excellence By: Rohith

Dear surfers, Let me share with u an experience of mine when I got an opportunity to watch the classic kannada movie “Sharapanjara”, directed by Sri. Puttanna Kanagaal. The film has Kalpana in the lead role. She plays the role of Kaveri who suffers from a small bout of mental illness. But she recovers from it in a mental hospital and the entire film is about the treatment meted out to her by the society. The film was made in the year 1971. Kalpana has essayed the role to perfection. The scene where she cuddles her two children is eye catching and very touching. The music is one, which will never fade from people’s minds. The songs kodagina kaveri, biligiri rangayya, megha sandesha and hadhinaalku varsha vanavaasa are landmarks of Kannada film music. The film itself is a great landmark in Kannada cinema. I bow to the genius of Sri. Puttanna Kanagaal for having made a great screen epic. Great genius is Smt. Triveni who has written the story. Actually the movie is based on the novel of the same name authored by her.

SHARAPANJARA is one more female oriented movie based on the novel by Smt. Triveni. It depicts the changing human attitude, how people become static to emotions and sufferings of others. Again it is Kalpana who steals the limelight, though some people call her acting as too theatrical, she has created a magic in the role of Kaveri. The songs especially UTTARA DHRUVADIM DAKSHIN DHRUVAKU..,

and BILIGIRI RANGAIAH show us the intensity with which puttanna had involved himself in music ckgopi

Puttanna was the best and the last. What kannada industry needs today is a bunch of good directors in the same league. You should have shattered some keys on the movie Ranganaayaki as well. It is such a masterpiece.

morphius

May 12, 2005 02:29 PM **Reviews:TT**

By Saby on **Saturday, January 24, 2009 - 12:49 pm:**

I first got interested in Triveni's novels after I picked up a paperback copy of the English translation of 'Sharapanjara' from one of the pavement vendors on Bangalore's MG Road. I had seen the movie version some years before. It had a great impact on me and I can still remember Kalpana's portrayal vividly. I read only two more works of Triveni after that because I could not come across English translations and my Kannada definitely needs far more than brushing up if I am to start reading the original works. I am originally a Malayalee, brought up in Bangalore on a staple of English and Hindi (sigh!). While i work on my kannada, I request the publishers to kindly bring out a compilation of Triveni's works translated in English. That would ensure that the works of this talented writer are not restricted by the limits or language.

By **Prathiba** on **Tuesday, September 18, 2012 - 02:08 am:**

I have read almost all the books by Triveni. These books are the undoubtedly the true precious gems of kannada literature. Most of her works address women and social issues. The language is very lucid and her narrative style is extremely engrossing. Keeps the reader hooked to the book and hard to put it down once you start. I wish God had granted her a long life so that she could have contributed more to kannada literature. One can definitely compare her to Jane Austen. There is wit, irony, and humor as well in her work. I request the publishers to come up with pdf versions or mobi format of these timeless classics for e book readers.

1. Other films portraying dangerous and violent mentally ill are The Boston Strangler (1968); Confessions of a Serial Killer (1987); Copycat (1995); Henry: Por-

trait of a Serial Killer (1990) and Henry, Part 2 (1996); Kalifornia (1993); Kiss the Girls (1997); Natural Born Killers (1994); Texas Chain Saw Massacre (1974); Basket Case (1982); Disturbed (1990); The Howling (1981); Maniac Cops (1988); Clean, Shaven (1993); and Butterfly Kiss (1994).) (StevenH. Hyler, M.D. 2003)

Chapter 7

Reinforcing the Feminine

Chapter 7

Reinforcing the Feminine

In this chapter an attempt has been made to understand the evolving values in Indian tradition through translation of the novel both into English and into the visual medium. It studies the context and the motives for the translations in the face of the changing Indian society in the present situation of Globalization. The novel embodies many aspects of Indian society and its strong foundations built on family values. It underscores the importance of the family tree as a transmitter of those perceived values. In *Vamsha Vriksha*, the devotion and respect of a young widow for her father-in-law and the understanding of the elder for the aspirations of his daughter-in-law convey the feelings of the emerging, evolving India with its gradual acceptance of women's emancipation and widow remarriage. The importance of the male heir in an Indian patriarchal family is another aspect of the film *Vamsha Vriksha*. The absence of a parent in a child's life is yet another aspect studied through two contrasting examples in the film. And, finally, there is an unenviable choice for a young Indian Hindu widow to take—whether to deprive a loving family of their only grandson or to live with her son and new husband, bringing sorrow to her first husband's family. The dilemmas offered in the novel are not particular to Karnataka where the Kannada language is spoken but could be applicable anywhere in India or even in other parts of the sub-Continent.

Source Text

Vamshavriksha by S.L.Bhyrappa published in 1966 is one of the best known novels in Kannada literature. Spanning three generations and varied masses of thought

and feeling, Vamshavriksha portrays the moral dilemmas that erupt in a small tradition-bound town in Karnataka when long established social patterns are questioned in the name of individual fulfillment. The unmarked Brahmin Srinivas Shrotri must as a householder confront the transition both in his life and the times. It is a novel set in a phase of transition in Indian society Bhyrappa presents this conflict and transition in a remarkable style in Kannada.

Santeshvara Lingannaiah Bhyrappa Bhyrappa was born in a Hoysala Karnataka Brahmin family at Santeshivara, a remote village in Channarayapatna taluk of Hassan district, about 200 km from Bangalore. He lost his mother to Bubonic plague early in childhood and took on odd jobs to pay for his education. His childhood influences include the Kannada literatuars Gorur Ramaswamy Iyengar; Bhyrappa briefly participated in the Indian freedom struggle when he was aged 13. Bhyrappa completed his primary education in Channarayapatna taluk before moving to Mysore where he completed the rest of his education. His autobiography, *Bhitti* (Wall) records a break in his high school education. Bhyrappa impulsively quit school, following his cousin's advice and wandered for a year with him. His sojourn led him to Mumbai, where he worked as a railway porter. In Mumbai he met a group of sadhus and joined them to seek spiritual solace. He wandered with them for a few months before returning to Mysore to resume his education. S L Bhyrappa was a lecturer of Philosophy at Sri Kadasiddheshwar college, Hubli, Sardar Patel University of Gujarat, NCERT Delhi, and the Regional College of Education, Mysore. Bhyrappa has two sons, and lives with his wife in Mysore.

Context of the ST:

The Kannada literary tradition moved into a modernist phase—called *Navya* in Kannada—more than 50 years ago. The Navya phase generated tremendous intellectual energy by closely interrogating long-held notions of tradition, culture, community life and individual choices. The enormous positive scepticism of the Navya writers continues to be one of the most outstanding features of Kannada literary and cultural traditions and—even after several decades—marks contemporary Kannada consciousness. The Navya writers argued that the experiences of the individuals and

the communities they depicted were not merely consciously held positions that had to be ‘stated’ in a work of art. On the contrary, it was necessary for the writer to transmute ideas into experiences out of which such positions would emerge. In other words, works of art needed to ‘enact’ the dilemmas of human beings. Several tensions of the contemporary world find expression in these pieces—feudalism; patriarchy; mythical beliefs; the virtual reality of a globalised world; the turmoil of widows in a dehumanised traditional order; the historical location of a mythological world; the existential predicament of a Dalit; the manipulations of an opportunistic, smalltime politician’s lackey; and the ideological and moral conflicts of a brutal, hegemonising nation-state. (Kannada Kathana Shitya Kadambari Kirthinath Kuruthkoti)

The works articulate these issues through a wide range of imagery and by employing different kinds of metaphors and symbols only to highlight the complexities of our times. The overlapping of social situations, historical contexts and the reenactment of individual anguish and misery at different junctures point to the continuum in which individuals and communities confront their destinies and not project them as ‘objective ideas’

April 5, 2000 By Bal Lokeshwar “Vamshavruksha is Dr. Bhyrappa’s ground breaking novel. I have read this book three times over the course of last thirty years, first as a teenager, later in my twenties and recently. I did not read the English translation, however. The original book in the Kannada language is considered by many as the most recognized novel of Dr. Bhyrappa. The story is the life of a young, relatively less educated widow from an upper cast tradition bound Hindu family, who evolves into an intellectually liberated person and re-marries her professor belonging to another forward looking intellectual family. But she ultimately fails to integrate her new life with the past and becomes a victim of her doing, although, the conservative society and her earlier family is largely to be blamed for it including her son from the previous marriage. The story intensely portrays the many problems of Indian society and the impediments to progress by the ingrained traditional values, customs, and the psyche of the elders and even the educated intellectuals. the story ends with the death of the heroine and the stark realization of the family elder that everyone is a victim or the product of the circumstances, which are timeless. This story has been made into an award-winning movie by another great Kannada writer, actor, and director Dr.

Girish Karnad. I recommend this to anyone interested in Indian society, especially the Brahmin families of South India. Dr. Bhyarappa is my most favorite writer in Kannada language and in my opinion, he is the greatest Kannada novelists of all time”.

Bhyrappa's works do not fit into any specific genre of contemporary Kannada Literature partly because of the range of topics they deal with. His major works have been the centre of several heated public debates and controversies. L.S.Sheshadri. The Kannada literary tradition moved into a modernist phase—called *Navya (Modernist)* in Kannada—more than 50 years ago. The Navya phase generated tremendous intellectual energy by closely interrogating long-held notions of tradition, culture, community life and individual choices. The enormous positive skepticism of the Navya writers continues to be one of the most outstanding features of Kannada literary and cultural traditions and—even after several decades—marks contemporary Kannada consciousness. The Navya writers argued that the experiences of the individuals and the communities they depicted were not merely consciously held positions that had to be ‘stated’ in a work of art. On the contrary, it was necessary for the writer to transmute ideas into experiences out of which such positions would emerge. In other words, works of art needed to ‘enact’ the dilemmas of human beings. Several tensions of the contemporary world find expression in these pieces—feudalism; patriarchy; mythical beliefs; the virtual reality of a globalised world; the turmoil of widows in a dehumanized traditional order; the historical location of a mythological world; the existential predicament of a Dalit; the manipulations of an opportunistic, smalltime politician's lackey; and the ideological and moral conflicts of a brutal, hegemonising nation-state. The works articulate these issues through a wide range of imagery and by employing different kinds of metaphors and symbols only to highlight the complexities of our times. The overlapping of social situations, historical contexts and the reenactment of individual anguish and misery at different junctures point to the continuum in which individuals and communities confront their destinies and not project them as ‘objective ideas’ At the vortex of this upheaval is Katyayani who transgresses the taboos against widow remarriage, jeopardizing her relationship with her son and linking together the destiny of two emotionally scarred families that

are striving to preserve their integrity and their lineage. “Vamshavriksha is a sensitive exploration of love and loss, of tragedy and triumph, interwoven with spiritual, historical and cultural insights.”

Target Text 1

Vamshavriksha” was translated into English by Raghvendra Rao as The Uprooted” in 1992. He is a professor of Political Science at Karnataka University Dharwad. He is a well known scholar and translator with the translation of Da.Ra.Bendre’s collection of Kannada poems into English to his credit. It was a time when translations were gaining popularity especially regional language literature into English as pointed out by Rita Kothari in her book “Translating India” “One way to describe the translations is that the form of the novels is translated, but not the texture. That may not be entirely accurate; since I have no idea what the texture of the Kannada originals is like. But the English translations simply lack texture. By this, I mean that the writing is utterly unevocative and deficient in beauty of language, milieu details and ambience. Rather, it is a matter-of-fact narration of the events in the Kannada originals. Posted in Books and Literature by Armchair Guy on August 3, 2009. This comment is an illustration of the fact that English translations of Kannada novels are being read and commented upon in the social network adding to the changing attitude of the readers in the differing contexts of the translations.

TT 2

The novel was translated into English by the author Bhyrappa himself as “The Scion” in 1996 (By S.L. Bhyrappa 1996), he said that he had done the translation himself to cater to the growing number of his readers overseas. As Nikhila.H. in her essay uploaded in academia .edu notes “If the act of (re)naming the text in English is an act of the translator/editor, there is conversely, the case of *Vamshavriksha*, where, the Kannada title is transliterated as such in English, but the content has changed for the English readership, which is an authorial act.” In a publication note to the English translation published almost 30 years later, the author, S.L. Bhyrappa writes: “In 1962 I wrote on an issue that concerned me for some time. The work was finished in just under a month and was published as *Vamshavriksha*. Now I have had the oppor-

tunity to look at what I wrote, when I was in my twenties, in a new and more critical manner. After some months of working with my translator in Scotland, the original text was edited and changed but the essential theme and message remains, I hope the same”.

“Bhyrappa’s *Vamshavriksha*, translated into English as *Scion*, examines two families and their inter-relationships, leavened with the glue of religion and ancient Hindu philosophy.

For the target audience - the English-speaking reader - the idea may be of marginal interest but it nevertheless shows that the family has not been ignored, says Ashok Chopra in his review of the *Scion* (India Today) confirmimng that the message has been received alright about Family but looks like the Dharma has been lost due to the changing socio-economic context of the translation.

Context of the TTs

The 90s was the time of great social change, widow remarriage or second marriage doesn’t raise an eyebrow, so what forms radical has to be attributed to dimensions, the time/period and the society/region. Under the watchful eye of the IMF/World Bank, India began to liberalize and ‘reintegrate’ into the world economy in 1991–92, but it is only recently that the ideology of global-local capitalism has managed to construct the level of hegemony that allows a globally-oriented capitalist consumer culture to truly manifest itself in Indian society. “Indeed, the proliferation and circulation of these cultural artifacts points out that the new ‘Imagined India’ (Inden 1990) is ‘indisputably chic’, both at home and abroad. What is happening here? How can we explain this metamorphosis which retains vestiges — and which plays on important aspects of — the older Oriental’s representations of India as the exotic Other, particularly since the most avid consumers are a certain class of Indians themselves?” SOAS Literary Review (*Scion*), July 2000 In the mid-1990s, following the liberalization of the Indian economy, the rise of Hindu nationalism and the advent of a multiplex-going urban middle-class, the stereotype was turned around. The Non Resident Indian (NRI) became the epitome of Indianness and embodied at once capitalist and consumerist modernity and patriarchal, and Hindu traditional-

ism. This change was meant to cater to a lucrative niche market and reflected an uneasy transition period. In addition, the on screen NRI role models were seen as an instrument of Western modernity in India and of India's recognition as an international power in the West. These are the people who support English translations of Indian novels

Comparative Analysis of the SL and TL Titles

The title of the play literally meaning the family tree suggests the theme of the novel which revolves around the protagonist Srinivas Shrotri's *raison d'être* in life, that is the honor of his family and pride in its geneology as directed in his revered holy books the Vedas. Speaking on this protagonist the author has stated that he created this character born of the dilemma in the modern age when a man is faced with the dilemma of continuing in his age old traditions that are deep rooted or adapting to new ways which are not yet rooted in his culture. (Naaneke bareyutene" essay 1965) the title has been translated into English as "The Scion" indicated the focus on the protagonist by the author himself. Dr. Raghvendra Rao has translated it as "The Uprooted" indicating how the very pride that Shrotri feels about his family is 'uprooted' when he discovers the origin of his birth. Hence it seems to be a suitable translation of the title.

The "Uprooted" is one of the important landmarks in Kannada literature because of its serious ethical premises and completely 'Indian' values. The aim of this novel is to examine the interaction of Nature, Intellect and Knowledge in terms of literary criteria. The assertion of values is the prime motive of this novel. The novel revolves around Srinivas Shrotri, Dr, Sadashiv Rao and Katyayini the three symbols of Knowledge, intellect and Nature. Since the author believes in the supremacy of knowledge Shrotri emerges as the most powerful character in the story. Shrotri steadfastly believes in the dictum "Dharma protects those who follow dharma" and all his life he devotes himself to understanding and following Dharma. He gains in knowledge, strength and stature through this devotion and becomes an ascetic even as a householder. He never wavers in any kind of duress. He is deprived of sex because of his ailing wife. But even with her consent when Laxmi a cousin wants to sleep with

him he abstains. His only son Nanjunda drowns in the Kapila river. His daughter-in-law Katyayini crosses the traditional ‘threshold and not only continues with her education but also gets a job and marries her colleague Professor Raj in spite of being a Brahmin widow. But when she wishes to take her son Chinni with her to her new home in Mysore, Shrotri categorically orders her to leave him behind as he is the only heir to the Shrotri “Vamshavriksha” (family tree). He has his Vedic scriptures to support him in this decision and Katyayini has to bow to his superior knowledge. The pride he has in belonging to the venerated Shrotri family is rudely shattered when he finds out that he is the son of a wandering minstrel and not the descendant of the Shrotri family. Even more shameful is the fact that his ‘father’ had arranged for his birth for the sake of the property. For the first time he had recognized that wealth had excised his father’s emotions, freeing him to examine people as if they were abstractions. His benevolence had a cold mathematics that left him unmoved and without curiosity about those he helped. The inhuman nature of his philanthropy had frightened him. As that last comment suggests, he does have his own difficulty with the way wealth makes other people into abstractions—Shrotri, the ascetic of a sect respected and feared for its extraordinary powers, acquired through long years of penances and training, had disappeared on his own quest for further enlightenment. Since the focus was on families when Raghvendra Rao translated the novel he has highlighted the family and its tragic dispersal. At the time of the second translation the context had changed with the arrival of the IT professionals the focus and shifted to individuals and the knowledge industry which is epitomized by Shrotri and so the title of the second translation highlights him by the title “Scion”

Comparative Analysis of the SL and TL Texts

Illustration 1

ಕಪಿಲಾ ನದಿಯಲ್ಲಿ ಸಾವಿರದ ಒಂಬೈನೂರ ಇಪ್ಪತ್ತನಾಲ್ಕರ ದೊಡ್ಡ ಪ್ರವಾಹ ಬಂದಿದ್ದಾಗಲೂ ಶ್ರೀನಿವಾಸ ಶ್ರೋತ್ರಿಯ ಮನೆ ಅರಮನೆ ಬೀದಿಯಲ್ಲೇ ಇತ್ತು (ಪು.ಟಿ.ಸ.೦೧)

Kapila nadiyalli 1924 nalli dodda pravaha bandidagaloo srini shrotriyavara mane aramaneya bidiyalliye ittu”

Passage 1 from page 1 of the “Uprooted” translated by Dr. Raghvendra Rao:

Even at the time of the great flood that turned river Kapila into a veritable danger to life and property which happened in 1924, Srinivas Shrotri’s ancestral house continued to be on the Palace Road”

Passage from page 1 of the “Scion” translated by the author Sri S.L.Bhyrappa:

“ Srinivas Shrotri’s ancestral house continued to stand on the Palace Road inspite of the great flood that made river Kapila a veritable danger to life and property in 1924”

The first translation TT1 is a literal paraphrasing of the original kannada text; hence the sentence is inverted whereas in Kannada due to the use of inflections the date 1924 comes at the end of a sentence, in English it seems like an intrusion. One way to describe the translations is that the form of the novels is translated, but not the texture. That may not be entirely accurate, since I have no idea what the texture of the Kannada originals is like. But the English translations simply lack texture. By this, I mean that the writing is utterly unevocative and deficient in beauty of language, milieu details and ambience. Rather, it is a matter-of-fact narration of the events in the Kannada originals. Posted in Books and Literature by Armchair Guy on August 3, 2009

The second translation TT2 by the author himself uses the correct word order in English and the very idiomatic expression ‘in spite of’ but yet does not create the effect of the emphasis on the flood like his original sentence in kannada thus illustrating that ‘foreignizing a regional work can happen in the hands of the author too.

In the ST it symbolizes that Purity for the protagonist begins with how to maintain traditional Brahminical purity, and then escalates into how he has transformed his erudition into a living faith. In this case, he must realize in himself the full living force of the articles of belief he has memorized and debated. For the existentialist, his crisis is how to achieve an authentic self despite the entanglements of his thoroughly defined and relatively privileged position as a high Brahmin pundit; he is involved in the postcolonial Raj, trying to realize the living implications of a cultural past that

shapes the present perceptions and instincts of his contemporaries. Such a world is increasingly organized as individualists rather than social entities.

In TT1 due to the faulty word order the implication is not clearly expressed. The use of the word “Even” at the beginning of the sentence does not make sense as against the Kannada text “mahapoorada velelyaliyu” the inflexion “liyu” at the end of the word still gives emphasis to the word flood.

In TT2 the correct word order is used thus ‘foreignizing a regional work. Such ‘foreignizing could be due to the context of the 90s when the emphasis had shifted from family and community to individual selves defining themselves through their professional and personal achievements rather than through their actualization of collective identities or scriptural precepts.

This is what G.N.Devy calls ‘foriegnizing’ and ‘domesticating’ literature in translation.

(G.N.Devy) In the mid-1990s, following the liberalization of the Indian economy, the rise of Hindu nationalism and the advent of a multiplex-going urban middle-class, the stereotype were turned around. The Non Resident Indian (NRI) became the epitome of Indian-ness and embodied at once capitalist and consumerist modernity and patriarchal and Hindu traditionalism. This change was meant to cater to a lucrative niche market and reflected an uneasy transition period. In addition, the on screen NRI role models were seen as an instrument of Western modernity in India and of India’s recognition as an international power in the West. These are the people who support English translations of Indian novels. In order to cater to the needs of this new breed of readers ‘foriegnizing’ in the translation has taken place.

Illustration 2:

ಬಾಗಿರತಮ್ಮ ಬಡಿಸುತ್ತಿದ್ದರು (ಪು.ಟ.ಸ.೦೪)

**Adigemanegu devara manegu naduve angaladalli avaru uttake kulitaru
bhagirathamma badesuthidalu” Pg-9**

Chapter II page 7 “Uprooted” Bhagiratamma was serving them”

Illustration 3:

ಬಾಗಿರತಮ್ಮ ಮನೆಯಲ್ಲೇ ಸ್ನಾನಮಾಡಿ ದೇವರ ಮನೆಸಾರಿಸಿ ರಂಗವಲ್ಲಿ ಇಟ್ಟು ಪೂಜೆಗೆ ಅಣಿ ಮಾಡಿದದ್ದರು (ಪು.ಟ.ಸ.೧೨)

Bhagirthamma maneyalli snana madi devara mane sarisi rangavalli ittu poojege ani madidaru”.

Chapter II page 10 “Uprooted” Bhagiratamma herself had finished her bath washed the floor of the god’s room decorated it with rangavalli designs and made everything ready for her husband’s pooja.”

Chapter II page 10 “Scion” Bhagiratamma made ready the ritual items for her husband’s worship”

In the ST all women’s chores describe how women serve the men in their daily routine without a thought for their own time. The fact that women have to serve the men is so naturalized in the patriarchal system that they don’t even recognize injustice in their positions. In that sense the ideology of the male domination which still governs the Hindu society remains within the textual models which sanction inequalities of status and the attribution of specific privileges to the men despite the constitutional guarantee of social and political equality. In Hindu society the real behavior of the upper caste with regard to women harmonizes with the ideals laid down in ancient texts and therefore creates much less ambivalence in their attitude.

In TT1 there is a literal translation and there is no difference in the transmission of the women’s service of men as it is taken for granted be it the 60s or the 90s. Bhagiratamma ‘serves’ that is there is to be said about her. Her household chores along with her presence is totally taken for granted.

In TT2 the author influenced by the changing attitude towards women has tried to show that women no doubt serve their men but they are not servile they do have a personality and assertion by making the tasks gender specific when he writes “Bhagirtamma was serving dinner” instead of just the word ‘serving’ showing that it is a work of a wife and not submission of the woman. These changes in TT1 and TT2

illustrate how changing times and changing readership influence the translations in the transmission of the women in the novel.

Illustration 4:

ಡೈರೀಲಿ ಬರೆದಿದರೆ ಹೆಂಡತಿಗೆ ಹೇಳಿದ ಹಾಗೆ ಆಗುತ್ತೆಯೆ? ಹೋಗಲಿ ಬಿಡಿ ನಿಮ್ಮಡೈರಿ ಓದುಕ್ಕೆ ನಂಗೇನು ಇಂಗ್ಲೀಷ್ ಬರುತ್ತೆಯೇ? (ಪು.ಟ.ಸ.೧೭)

dairiyalli barididre hendithige helidahage aguthadeye? Hogli bidi..nimma diary odoke nangenu English brathade? Heli keli daddi halli hudugi"

Chapter II page 14 "Uprooted" Nagalaxmi said "How can noting in your diary be the same as telling your wife? Never mind after all I am a recognized duffer ...do I know English to read your diary?"

Chapter II page 12 "Scion" Is jotting in the diary and telling your wife the same? Never mind...you know I can't read English"

Nagalaxmi also questions her husband of why he wrote in English when he very well knows she can't read English in the second translation, thus asserting that she is ignorant of a particular language and not really stupid.

Illustration 5:

nanu nimma seve maduva hagilla idenu yaru madada kelasa alla nammamma iddaru namappa 3 hengasaranu ittukondane hechu kadame enadaru...nivu modalina hage irabeku ...ivathu laxmi mele malagidale avalige ella helidene nivu mele hogi" pg 209

The "Uprooted" chapter 13 page 145-Bhagiratamma resumed "I cannot serve you in this matter ...tonight Laxmi will be sleeping upstairs you also go upstairs"

The "Scion" chapter 13 page 125-she resumed, "I am helpless and cannot do anything about it,...tonight you go to Laxmi"

Illustration 6:

ಶಿನ್ಪ ನೀವು ಕೈಬಿಟ್ಟರೆ ನನ್ನ ಕೈ ಹಿಡಿಯೋರ್ಯಾರು? ಸಂಸಾರ ಮಾಡೋ ಹಂಬಲ ನನಗಿಲ್ಲವಾ? (ಪು.ಟ.ಸ.೨೦೪)

seenappa nivu kai bittare nanna kai hidiyoru yaru? Samasar mado hambala nimagillva? Nivu yake hige madidiri”?

The “Uprooted” chapter 13 page 152-Laxmi would say in a feeble voice, “Seenappa if you abandon me who will take care of me?”

The “Scion” chapter 13 page 134- Laxmi would mutter “Seenappa if you don’t care for me who will?”

In these two examples, in TT1 the use of certain words like “you also go upstairs” And the use of the word ‘abandon’ shows that Bhagiratamma is only making a suggestion and the word abandon shows that Laxmi is utterly helpless. But in TT2- Bhagiratamma says “go to Laxmi” and Laxmi says “care for me” show that these two women are not utterly helpless and dependant but do have some autonomy for making certain decisions in personal matters, showing a movement forwards female identity.

Dr. Raghvendra Rao also has used words that reinforce the ideology of women as submissive to men again and again in his translation of “Vamshavrixa”

“The Uprooted” chapter 26 page 341-“ Shrotri says, “child we have no right to determine other people’s papa and punya. Our duty is to perform our duties,”

“The Scion” chapter 26- Shrotri says, “ Child, we have no right to decide who is right and who is wrong. We must steadfastly do our duty”

Illustration: 7; shisthininda kudida baudhika jivanada nirasa pathadaliye jothe jothe yagi ondu jivanadi hariyuva kalpaneyu yeradu dinadaliye spata rupa taali vasthava satyakintha hechu alavagi беру bittithu. Igadanu alisi haleya jivan vidhanvane swikarisalu sankalpa shakthiyu sidavayitadaru adarindavalige tnna antakarnavannu hindidastu novu anisitu. 286 pg.

“The Uprooted” chapter 16 page 199-“ now she Ratne was to nullify it, undo her imagination and revert to the old rhythm of life revolving around her husband’s work”

“The Scion” chapter 16-“Now she (Ratne) had to give up her desire and go back to her old way of dedication to her husband’s work”

There is a literal translation in the first and words like nullify, undo imagination, paap and punya give it a distinct regional flavor, the second translation is a more conscious attempt at “proper” English. Either way the message conveyed here is once again predominantly male dominated. Traditionally the Brahmins are an endogamous caste. It restricts women to marrying only once. Matrimonial alliance and social interaction are the two important units the measurement of the rigidity of the caste system. In such a situation both the women in this novel who have married for love are severely punished. Katyayani succumbs to her own feeling of guilt and dies and Ratne becomes a childless widow. Many writers have tried to highlight the inhumanity of the system, that segregated one human being from another, which denies a woman’s natural growth. In the process of translating the linguistic problems and gender related problems and also the translator’s personal judgment have come into play. Dr. G.S.Amur says about “Vamshavrixa”(pg 327) “The writer does not care for the decision taken by Katyayani at first but only at the end does he glorify her when she falls at Shrotri’s feet. This is the confrontation between natural impulses and religious conventions and the novel endorses religious creed through the character of Katyayani. At the same time he endorses the marriage of Ratne and Dr.Sadashiva because she gives up her natural desire for a baby and surrenders to her husband’s convenience” (Dr. G.S.Amur)

Illustration ;8; dharma ,samaja, nithi, modalada kalpanegala kattu padu avalali aste prachanda shaktinda beru bittidavu adu kevala abhayas bakadinda banda nambikegalo? Athava tanade antaratmada maulyada svarupavo? Yenba jignaseyu manasinalli barutitu” pg 158

“The Uprooted” chapter 10 page 107- “notions of Dharma social norms, conventional morality had taken deep roots in her and they matched in force the impulses opposed to them”

“The Scion” chapter 10 page 90- she had internalized social norms and conventional morals and now her natural impulses warred with those norms within her.

In TT1 the use of the word Dharma firmly grounds it into the Hindu ethos but in the second translation the words conventional morals makes it a kind of universal

acceptance. .Anxiety, expectancy ... These words signify the crisis of contradictions and the intensity and urgency of Katyayini's's attempt to negotiate them. They certainly underlie all the fiction that must negotiate the relation between Tradition and Modernity, contending with the contradictions within each and between the two. Katyayini's dilemma begins just here with her attempt to exploit the tension between two world views. She focuses upon the difficult and uneasy process of transition between the fixed settled order of life and the still inchoate stirrings of self. She pursues the 'self' as an allegory of an existential form of identity emerging from a static nonexistence ossified in ritual and dogma.

The film

The novel was made into a film, directed by Girish Karnad and B. V. Karanth, who went on to win India's National Film Award for Best Direction for the film. There are three types of marriages depicted in this novel: the traditional marriage between Shrotri and Bhagiratamma, the dual marriages of Sadashiv with Nagalaxmi and Ratne, and the Modern type love-marriage between Raj and Katyaini. Shrotri believes that "Marriages have only two purposes – to enable one to discharge the duties of a householder and to perpetuate the family line." His arranged marriage to Bhagiratamma serves both purposes. Bhagiratamma is the embodiment of the ideal Hindu wife completely subordinate to the will of her husband and she cooperates with him in every way to discharge his obligation as a householder and even gives him a son to carry the family line. The son is married to Katyayini, but he is drowned in the river Kapila and dies leaving behind a baby son Chinni and his young wife Katyayini. She is unable to find solace in the traditional ways of the Sanatana Dharma and begs to continue a college education. Though traditional to the core Shrotri empathizes with her needs and allows her to not only continue her education but marry again, and lead her own life. But his sympathy does not extend towards her need to have her baby son with her. He refuses to allow Chinni to go with her saying the boy belongs to the Shrotri lineage and must be brought up in the traditions of the Shrotri family. This makes Kathyaini fall into a guilt trap to which she succumbs and dies. The same Shrotri does not object to Sadashiv Rao leaving his son with his wife Naglaxmi to marry Ratne- a brilliant scholar from Ceylon. In the end when Shrotri

discovers that he himself does not belong to the Shrotri family tree he renounces his worldly life and becomes an ascetic. It also won the Filmfare Award for Best Film in 1972

Context of the Film

In the 1970s There was already an alternate cinema movement in Bengal with Satyajit Ray, Mani Kaul, Tapan Sinha and Ritwik Ghatak. There was the Kerala movement with Adoor Gopalakrishnan and others. The focus on such films was much more because, of the print media. Remember there was no TV in those days. The film critics those days were very knowledgeable and they wrote about these films. The English and Hindi papers had a wide coverage and so more people came to know about the kind of films. The audience was the educated, articulate middle-class at home in at least a couple of languages. It was also the time that It came to be recognized by the alternate film makers in Karnataka, to the notice of B. V. Karanth, Girish Karnad and G.V. Iyer. It was a time of social and political upheaval with the Feminist movement and the Indira Gandhi regime throwing up Socio-political issues like human rights and poverty elevation. To show the socio-political upheavals alternate films were being made by intellectuals with a focus on such issues. This film was greatly acclaimed and won the “Golden Lotus” award the highest national award for films in India. In the film version of “Vamshavruksha” Karnad and Karanth, like Bergman, had an affinity for the stage, but knew what cinema could achieve which the theatre could not. The last sequence in the film, one of the most evocative sequences in Indian cinema, could not have been achieved on stage—only cinema could record that. That sequence transcended tragedy as it made the viewer review all the values of Indian society. “But what was more important for this critic was that final sequence could easily be considered to be parallel to the end of Shakespeare’s King Lear or Bergman’s Winter Light. Several parts of the film rely on movement of the actors, the camera angles, light and shade, rather than the spoken words. It is a remarkable directorial effort, rarely encountered in the annals of Indian cinema. It is a film that indicates a sophisticated mind behind the camera pulling together diverse visual segments that add up to more than the sum of its parts.” By Jugu Abraham | Monday, July 18th, 2011

In the film the negotiation of Katyaini is illustrated by three long drawn out scenes of her travelling in the train from Nanjangudu to Mysore. The first is when she leaves her home to pursue her desire for higher education. The second is when she meets Professor Raja gets attracted to him and travels on a Sunday to meet him in the Bridavan. The third is when she leaves her home for the last time to get married to him.

Gender perspectives: For readers of the translations, there are three parts to the problem. First is the perplexing issue of disentangling tradition as subject matter from tradition as a way of responding. To realize the extent to which Tradition is a living language for articulating daily life even in these altered times will require that they explore *its* terms for explicating her. Second is the equally perplexing relation between these traditional materials and the existential rhetoric of literary modernism: how to realize Modernity's international saga of subjectivity at a time when the dominant historical model of that subject is the notorious Number One of consumer capitalism. Third is the yet again perplexing interplay of the timeless time of a precolonial idyll, the specific markers of the 30s or 40s when the story seems to take place, and the subtextual markers of the 60s when this book was written, that is, at a time of real mixing of Karnatakan upbringing and cosmopolitan reinforcement of international influences. In this last case, how does one relate "mythic" time, historical time, and individual time? In the ST the author is grounded in the concept of Dharma which in TT1 it has been faithfully retained but in TT2 the author has made a change to accommodate the changing perceptions of the readers and the times from a specific tradition to a general concept of personal dilemma.

1. Gentzler says: Subjects of a given culture communicate in translated messages primarily determined by local culture constraints. Inescapable infidelity is presumed as a condition of the process; translators do not work in ideal and abstract situations or desire to be innocent, but have vested literary and cultural interests of their own, and *want* their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform to existing cultural constraints. (1993: 134, Gentzler)

But the novel insists upon several levels of conflict interacting to produce the complicated thematic texture of the book

Sadashiv Rao a major character in the novel puts it, “Our Indian Society is in a transitional stage ...in this stage tragic marriages are unavoidable.” There are three types of marriages depicted in this novel: the traditional marriage between Shrotri and Bhagiratamma, the dual marriages of Sadashiv with Nagalaxmi and Ratne, and the Modern type love-marriage between Raj and Katyaini. Shrotri believes that “Marriages have only two purposes – to enable one to discharge the duties of a householder and to perpetuate the family line.” His arranged marriage to Bhagiratamma serves both purposes. Bhagiratamma is the embodiment of the ideal Hindu wife completely subordinate to the will of her husband and she cooperates with him in every way to discharge his obligation as a householder and even gives him a son to carry the family line. The son is married to Katyayini, but he is drowned in the river Kapila and dies leaving behind a baby son Chinni and his young wife Katyayini. She is unable to find solace in the traditional ways of the Sanatana Dharma and begs to continue a college education. Though traditional to the core Shrotri empathises with her needs and allows her to not only continue her education but marry again, and lead her own life. But his sympathy does not extend towards her need to have her baby son with her. He refuses to allow Chinni to go with her saying the boy belongs to the Shrotri lineage and must be brought up in the traditions of the Shrotri family. The same Shrotri does not object to Sadashiv Rao leaving his son with his wife Naglaxmi to marry Ratne- a brilliant scholar from Ceylon. The question arises here as to why Shrotri shows this kind of discrimination. Is it because Ratne is from a different culture? Does he trust Naglaxmi in bringing up her son in a Brahmin tradition? Does he distrust Katyayini as she is educated and married of her own free will? What does his Sanatana Dharma tell him? Should a mother be separated from her son because she has married another man who is not her son’s father? But what about the case of Sadashiv when the father abandons the son? What happens to the family tradition then? Should the abandoned wife then shoulder the responsibility of both the son and the traditions? Then why not trust Katyayini with the same responsibility? Who should bear this ethical responsibility?

Shrotri in expressing his own freedom as the follower of Dharma encourages the freedom of Katyayini to live her own life then why not the same consideration for Chinni the little boy? In fact the very denial of discussing about his mother by Shrotri, and Bhagiratamma's injunction that it displeases Shrotri to talk about Katyayini alienated the boy from his mother without reason. Is that fair? Is that Sanatana Dharma? Because as Simone de Beavoire writes the ethical responsibility of a person starts in childhood, the small child who has no idea of morality abdicated his/her freedom to any adult who is in authority. Thus Chinni "sub-man" who, through boredom and laziness, restrains the original movement of spontaneity in the denial of his freedom. This is a dangerous attitude in which to live because even as the sub-man rejects freedom, he becomes a useful pawn to be recruited by the "serious man" to enact brutal, and violent action. The serious man is the most common attitude of flight as he or she embodies the desire that all existents share to found their freedom in an objective, external standard. The serious man upholds absolute and unconditioned values to which he subordinates his freedom. The object into which the serious attitude attempts to merge itself is not important- what is important is that the self is lost into it. But as Beauvoir has already told us, all action loses meaning if it is not willed from freedom, setting up freedom as its goal. Thus the serious man is the ultimate example of bad faith.

This attitude of bad faith on the the part of the male characters in this novel make all the women "nihilist". When the women understand that their life is a false idol that does not justify her existence, she may become a nihilist and deny that the world has any meaning at all. The nihilist desires to be nothing which is not unlike the reality of human freedom for Beauvoir. However, the nihilist is not an authentic choice because she does not assert nothingness in the sense of freedom, but in the sense of denial. Bhagiratamma becomes physically ill and succumbs to death. Nagalaxmi decides to disfigure herself as a Brahmin widow after the death of Sadashiv though he had left her for another woman long back. Katyayini has repeated miscarriages and believes that she is being 'punished' for deserting her son and the Shrotri family for her own growth. Ratne just gives up everything and returns to Ceylon with her brother. Why are these educated strong women forced to become 'nihilists'?

Beauvoir, recognizes that some situations are such that they cannot be simply transcended but serve as strict and almost unsurpassable inhibitors to action. Foreexample, she tells us that there are oppressed peoples such as slaves and many women who exist in a childlike world in which values, customs, gods, and laws are given to them without being freely chosen. Their situation is defined not by the possibility of transcendence, but by the enforcement of external institutions and power structures. Because of the power exerted upon them, their limitations cannot, in many circumstances, be transcended because they are not even known. Their situation, in other words, appears to be the natural order of the world. Thus the slave and the woman are mystified into believing that their lot is assigned to them by nature. As Beauvoir explains, because we cannot revolt against nature, the oppressor convinces the oppressed that their situation is what it is because they are naturally inferior or slavish. In this way, the oppressor mystifies the oppressed by keeping them ignorant of their freedom, thereby preventing them from revolting. Beauvoir rightly points out that one simply cannot claim that those who are mystified or oppressed are living in bad faith. We can only judge the actions of those individuals as emerging from their situation. If so then are women doomed to lead situational lives? Katyayini with all her education and rationalizing in the end succumbs to her guilt. She firmly believes that she has sinned because she 'broke' the code of conduct for a Hindu widow and married again. That is why when Naglaxmi opts for disfiguring herself as Sadashiv's widow she vehemently endorses it. Is it out of guilt or has she realized that there is no life for women unless they follow the religious laws laid down for them?

It is no surprise that the most lauded film of the '70's. was "Vamshavruksha" The film valorizes the men who sacrifice their lives for their principles. It romanticizes the waiting lover(Ratne) and

the wife(Nagalaxmi) of those men who never return . The novel whips up the male rhetoric of

Hindu philosophy and harnesses the three classical female stereotypes - the mother, the wife and the sweetheart - all these subjectivities are sacrificed to the long drawn sequences of actual suffering where the heroes valiantly face their conflicting



principles vs desire and emerge triumphant. Shrotri takes sanyas and Dr.Sadashiv completes his research and dies.

The women created or 'produced' in this novel represent the logical extreme of a tradition that is either women remain within the rigid fold of tradition or go to the other extreme break all traditions and bear the agonizing consequences. (Zoya Hasan 1994)

Reception of the ST and TTs

Today Readers all over the world who have read both the ST and TT react differently to the transmission of women Punnet Gupta in his review says the novel depicts Katyaini's "debate on morality vs. individual choice, social norms vs. personal happiness, and forces the reader to think about the very hypotheses on which rights and wrongs are judged." Ravishanker Ramnath says its "event is evaluated in the light of tradition, the Vedas, Hindu philosophy. It's a viewpoint I know many people have (including most of my relatives and almost everyone in my parents' generation), but I don't have it, and so this book gives me a window into the way they think." And Nandini Hebbar Gives it a wholly feminist slant when she writes, "*But that Katyayani in you is very much alive in my memory, and I'll keep her that way, away from that great Vamshavriksha that swallowed you whole, intuition, instincts and all forcing you to delude yourself that the person you now are, were a person you were never coerced into becoming*".

Conclusion

. All the three transmission of the women characters are dealing with the theme of gender and social reform in modern India with a view to locating the women in a relational context to the nation – both in terms of national history as well as Globalization in three different decades.

The story is thrice removed from the women characters, into three different decades. The story is set in pre-colonial ambience and is a complicated negotiation through the interstices of enforced modernity after India's independence. *Katyaini's* condition of widowhood along with denials of female sexuality makes

her seek her own fulfillment. She grows from her silent acceptance of widow's garb, to gaining a personal power as a wife and a working woman within the community. But the dominant religious norm enforces guilt upon her. In fact all the female characters here experience outsideness from their female bodies, each contextualized within their cultures and refracted by religious prisms. This religious prism was perceived as a long journey ending in tragedy in the film in the 70s. the two translations in the 90s the focus was on families. "For the target audience - the English-speaking reader - the idea may be of marginal interest but it nevertheless shows that the family has not been ignored"(India Today 1996). when Raghvendra Rao translated the novel he has highlighted the family and its tragic dispersal. At the time of the second translation the context had changed with the arrival of the IT professionals the focus and shifted to individuals and the knowledge industry which is epitomized by Shrotri and so the title of the second translation highlights him by the title "Scion" aimed at a revival of religious values reinforcing the submission of women to dogmas but today by the younger generation of digital reviewers it is received as a conflict of right and wrong (Puneet), as a concept of an older generation according to Ravishanker and a totally feminist perspective of Nandini Hebbbar.

Thus it is once again evident how a number of Chronological, Social Political Economic Media and other Contexts influence the transmission of women in translation.

Notes

Posted in Books and Literature by Armchair Guy on August 3, 2009

The book, written in 1962, could be considered ahead of its times by some, for it explores the premises of love and duty, and the dilemma that the battle of the heart and the head poses. The characterization of Katyayani and Sadasiva Rao bring to fore the debate on morality vs. individual choice, social norms vs. personal happiness, and forces the reader to think about the very hypotheses on which rights and wrongs are judged. Bhyrappa weaves the stories together with a sheer delicate and understated narration, not spending any words on banal description of the props, clothes or ambience. He focuses on the moral decisions that people make or the social implica-

tions of the same for others. The book was a treat to read and is a must, especially for the puritanical few who justify moral policing of all based on 'accepted social patterns'

Posted by Puneet Gupta at Sunday, March 11, 2007 -

Labels: Book review

A question of roots May 14, 2000

By Ravishankar Ramanath

Format: Paperback

The book is a slow moving yet all the more interesting one. The interest is sustained by the amount of details Bhyrappa tries to achieve in each and every page of the book. This is one of those books which try to achieve a confluence of Indian and Western schools thoughts by invoking Indian sentimentalities and views of life in the perspective of existential crises which is a western idea.

The story has been used to make a film by Girish Karnad and B.V.Karanth which tries to hold all the intriguing aspects of the book.

I highly recommend a thorough reading of this book which generates a kind of awe due to the new of seeing an old-fashioned life.

Every event is evaluated in the light of tradition, the Vedas, Hindu philosophy. It's a viewpoint I know many people have (including most of my relatives and almost everyone in my parents' generation), but I don't have it, and so this book gives me a window into the way they think.

It's a book worth reading, intellectually, but I must say the translated version is a tad insipid. A translation with a bit more verve would do Bhyrappa's readers a great service

Scion By **S.L. Bhyrappa** (Translated by the Author and **Sushma Chandrasekhar**) **Minerva Press, UK 1996** Bhyrappa's *Vamshavriksha*, translated into English as *Scion*, examines two families and their inter-relationships, leavened with the glue of religion and ancient Hindu philosophy. For the target audience - the

English-speaking reader - the idea may be of marginal interest but it nevertheless shows that the family has not been ignored.

It seems the 'translation' is in fact a 'transliteration', where words have merely been put down as in the original but in the Roman script. A translator, it is said, must have the nerve to change the shift to bring over the nuances and spirit of a work - this does not.

Read more at: <http://indiatoday.intoday.in/story/book-review-s.l.-bhyrappas-scion/1/280850.html>

S.L. Bhyrappa's *Vamshavriksha*, translated into English as *Scion*, examines two families and their inter-relationships, leavened with the glue of religion and ancient Hindu philosophy. For the target audience - the English-speaking reader - the idea may be of marginal interest but it nevertheless shows that the family has not been ignored. What wrecks this particular title is the quality of translation, which simply robs the novel of its original flavor.

Read more at: <http://indiatoday.intoday.in/story/book-review-s.l.-bhyrappas-scion/1/280850.html>

Anyway, the book I picked up was called Scion – an English translation of S L Bhyrappa's novel

Vamshavriksha. Amma. The Katyayani in you had no choice, so she had to be replaced by Nagalakshmi, the woman who found happiness in her circumstances. Even in that novel, Katyayani finally dies because she carved a separate path of righteousness for herself. But that Katyayani in you is very much alive in my memory, and I'll keep her that way, away from that great Vamshavriksha that swallowed you whole, intuition, instincts and all forcing you to delude

yourself that the person you now are, were a person you were never coerced into becoming.

Wednesday, 23 March 2011 19:37 [Nandini Hebbar](#)

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Scion By S.L. Bhyrappa (Translated by the Author and Sushma Chandrasekhar) Minerva Press, UK Pages: 261 Price: Â£8.99

If most contemporary novels deal with the complexity of human relationships, then the kinship patterns of the Indian joint-family system would provide the most fertile ground for the novelist's imagination. Indian writing in English, so often derivative in its ideas, has sadly ignored this factor in relationships. If the family has been brought into the picture, it is to show how "happy families are alike and all unhappy families are unhappy in their own special way".

But going by the English translations of regional-language literatures (especially Bengali and Kannada), the imbalance has been redressed to an extent - at least in the treatment of the family - and the tensions within have been brought into the frame of the novel.

S.L. Bhyrappa's *Vamshavriksha*, translated into English as *Scion*, examines two families and their inter-relationships, leavened with the glue of religion and ancient Hindu philosophy. For the target audience - the English-speaking reader - the idea may be of marginal interest but it nevertheless shows that the family has not been ignored.

What wrecks this particular title is the quality of translation, which simply robs the novel of its original flavour. Ofcourse, some 'poetry' is lost in all translations, but what does one make of these sentences?

Every second page bristles with such sentences and they jar. It seems the 'translation' is in fact a 'transliteration', where words have merely been put down as in the original but in the Roman script. A translator, it is said, must have the nerve to change the shift to bring over the nuances and spirit of a work - this does not.

As far as the original story itself is concerned, the blurb proudly mentions that a film based on *Scion* won the Golden Lotus - India's highest film award. But here one must remember that a good film does not guarantee a good book. If that were so,

K.A. Abbas' books filmed by Raj Kapoor would have been bestsellers. But they were the most unreadable works.

Films and books are two different mediums. The recurring fascination of the cinema with the written word, mere trolling for character, plot or the elusive 'story', is the rule, while the artistic homage which is implicit in the adaptation (and an attempt to borrow the genius of the original) tends to be an exception. *Scion*, perhaps, falls into this category. While one certainly needs to see and admire the film, one can easily do without the book.

Chapter 8

Conclusion

Chapter 8

Conclusion

Translation is an act of performance, of language use, and it may well be conceptualized as a process of recontextualization, because in translating, stretches of language are not only given a new shape in a new language, but are also taken out of their earlier, original context and placed in a new context, with different values assigned to communicative conventions, genres, readers' expectation norms, etc. What is of crucial importance in translation is the fact that a 'finished', and in this sense 'static' stretch of written language as text is presented to the translator in its entirety from the start of his or her translating activity. The task of translating as recontextualization then consists of enacting a discourse out of the written text, i.e., the translator must create a 'living', but essentially not dynamic, cognito-social entity replete with contextual connections (cf. Widdowson, 2004:8ff). The new context in the target language is not conceived as dynamic or negotiated because of the power relationship implied by the connection between text and translator. Its 'static' quality arises in the very space opened up by the separation in time and space of writer and reader, and by means of the ability of the translator herself to define what the context is.

Reading and writing and translation are a social act and every text, has a context, subtext and is governed by the principle of intertextuality. Similarly, representation—literary or otherwise—is never an innocent, but a political act that needs to be constantly interrogated in the contextualised social, political economic and cultural contexts. This study was undertaken to make a comparative analysis of four Kannada

novels of the reformation era which were translated into english fifty years after their publication. Hence the study undertook to compare the social political and cultural contexts of the ST and the TT as they were wrtten and published at different times. The findings show that when there is an intersection of the social temporal and economic factors there is a vast difference in the transmission of women from the ST to the TT.

In chapter 2 where there is a brief survey of the history of english translations of kannada novels into english it was established that centextual factors played a predominant role in perpetuating the translations in the latter part of the 20th century. This was due to the socio-economic changes that had come to India. The effect of which is seen in the translations of the four novels selected for this study.

In “Marali Mannige” when there is an intersection of genders both the translators emerge with different transmission of the female characters. The translator of the first TT. A.N.Murthy Rao makes the transmission of female characters as docile, silent, obedient housewives. The translator of the second TT Padma Sharma makes them strong willed responsible and hard working individuals. The difference is not only due to the intersection of Genders but also due the various socio-economic political and cultural influences as has been established in chapter 3.

In “Phaniyamma” the gender of the writer of ST the Translator of TT1 and the translator into the film media TT2 are all the same. It is a phenomenol instance of a woman writing about a woman with the two women as translators. So it is a womanly woman’s text. Yet there is a lot of difference between the transmission of Phaniyamma in the ST and the TTs. In the ST Phaniyamma emerges as woman who journeys through the traditions and ordeals heaped upon her towards self-realization and emerges as a triumphant human bieng. In TT1 translated by Tejaswini Niranjana a feminist slant is given to the translation through subtle changes and the transmission of Phaniyamma is a feminist who questions the ordeals and rebels against the traditions in her own silent way. In the film TT2 Prema Karanth uses the visual media to show the body od Phaniyamma as a site of contest. The whole film makes a transmission of Phaniyamma’s body on which the effects of national progress and per-

sonal progress are marked. This again as has been pointed out is due to contextual dictates.

“Sharapanjara” is a transmission of a woman with a mental disorder, in the ST Triveni makes the transmission in a simple stark narrative that is almost clinical in its style. In complete contrast in TT1 is the transmission of the protagonist by a male translator into the film media. In the cinema the central character Kaveri’s transmission is that of a raving ranting screaming sobbing mad woman. TT2 which is entitled as “Mad Woman” does makes a transmission of Kaveri as victim of circumstance and stays close to the ST of taking a sympathetic and clinical approach to mental disorders. TT3 though staying close to the the title of the ST with subtle differences gives a feminist slant to the transmission by questioning the very rights of the husband about a wife’s chastity when he himself is guilty of the same breach of conduct.

The fourth novel chosen for the study is “Vamshavruksha”. It is in complete contrast to “Phniyamma” in the sense that this is an all Male transmission. The ST is Written by S.L.Bhyrappa, it is translated by Raghvendra Rao in TT1, then translated by the autor himself in TT2 and made into a film as TT3 by Girish Karnad. In the ST Bhyrappa shows Ktyayini and the other female Characters as a foil for the central charácter Shrotri. In TT1 the translator makes a transmission of women as totally submissive and live only to serve their men. In TT2 the transmission of female characters are again as submissive wives but a small measure decisió-making is allotted to them. In the TT3 the transmission is of Katyayini a symbol for nature and who is punished for going against nature due to man made norms.

Translation activity is marked by class, caste, historical, temporal, and political and gender positions. Any focus on cultural production begs the question of representation in its two senses: political (who speaks for whom), Contextual (when) and aesthetic (what images, genres, and strategies are used). In this study it has been established that Translation of particular novels are undertaken at particular contexts of social, political, ideological, agendas of the writers/institution/translator/publishers. The question is ‘why Kannada novels written during the reformation period are being translated now’? The answer of course is the market force. As established in

chapter 2 the growing demand for translated literature by the urban educated middle-class and the NRIs has prompted many local and international publishing companies to print translated literature. But why are these urban people and NRIs reading translations from regional literature in this case translations of Kannada literature? The reasons are nostalgia and indigeneous culture. Mobilization engendered by globalization has taken these people away from home and they all desire to retain a piece of their home. Thus Kannada Translations and Kannada cinema is today enjoying an international market. Films and translated books are exported to countries around the Nation and the world and the audience for it is growing too. The earlier generation of Indian migrants saw these films and read Indian Literature for the sake of nostalgia. The present day generation reads books and view films more in terms of an identity issue and has appropriated translated literature as a means of 'Cultural' assertion in order to hold on to something of their own. The opinions posted on the Internet by Young readers and film-watchers of these times stand testimony to the fact that these Works are regarded as cultural products. In a country with plurality of cultures it is very easy to manipulate the issue of cultural identity through the use of literature electronic media etc.the controversy of "Kannada Identity" raised by magazines like "HI Bengaluru" after the film actor Rajkumar was kidnapped by the decoit Veerappan demonstrates such manipulation here. (EPW-Tejaswini Niranjana) Given the popularity of T.V. soaps, especially the afternoon serials where marriage is a way of a woman's life and housewifely intrigues is her only pastime. It is easy to perpetuate images of obedient "Hindu wife" through translations of novels and make it her only cultural identity. the male writers and translators are in a hegemonic position and have access to mainstream literature they have made a metonymic displacement of the image of the "Indian Woman" projecting women as submissive , obedient passive, compliant, docile meek and dutiful. This has been illustrated with the translations of "Marali Mannige" by a male translator and the translation of "Vamshavruksha" by two male translators, and the translations of "Vamshavruksha" as well as the novel "Sharapanjara" by male directors into the visual media. It is reinforced with the advent of satellite which recycles an old stereotype image of women in Indian films. In India as women are credited as the keepers of tradition and culture

it is the transmission of women on which these cultural products focus on. Fundamental political forces in India erase spaces of difference and possible interventions and construct a monolithic representation of gender and nation. Such liberties with the 'Transmission' of women is possible because" Women do not inhabit a space of the state as home, women rather inhabit a space of their family as home, a space of much more local relations." Is translation and cinema in any way able to link women's local concerns with those of others globally? (Sangeeta Datta) "Given this proliferation of Bollywood films in countries inside and outside India - which perpetrate the glamorisation and objectification of women – globalization has come to represent the interests of the free market not free from historical, cultural and economic domination or self determination for all the world's people" and especially not for women. Therefore the significance of women translators and filmmakers working outside the constraints of patriarchal/global market cannot be over emphasised. Cultures urgently need films in which female spectators can identify with images and situations other than those stipulated by male hegemonic gaze. Many women writers, translators and film makers brought women from the margins to the centre of their texts. An alternate view point and a female gaze brought a focus on female subjectivity. A number of films were made by Aparna Sen, Sai Paranjpye, Vijaya Mehta, Aruna Raje Kalpana Lajmi and Prema Karanth - which were sensitive portrayals of women protagonists, in search of social and sexual identity, women firmly located in specific sociohistorical contexts. . The new cinema movement of the 70's and 80's made attempts to explore women's subjectivity, her familial and civic role. 1997-98 marked the return of several women translators and their gendered interventions to challenge popular rhetoric. In regional films Aparna Sen's *Yuganta* explores a woman's dilemma between her profession and her home; the break down of relationships in a background of increasing social violence. Karanth portrays the experience of widowhood through three generations of women in Karnataka.

Chandra Mohanty (1994) recognised the lack of attention to Third World women and wrote about women in different national contexts and theorised western feminist neglect of women's struggles globally. Inderpal Grewal and Caren Kaplan's volume on (Homi Baba 1990) "Postmodernity and Transnational Feminist Practices"



addresses specifically” the absence of gender issues in all world system theories”. They argue that just because modernity “has participated predominantly within discourses of the formation of nation states” nationalism needs to be examined in relation to feminist practice. (Grewal 1994) “The use of nation as a family paradigm locates women in subordinate positions, confined to domestic, motherly roles, under the sway of husbands”. But then where is the transmission of women as a professional working woman or the agricultural expert women labouring in the fields? Token attempts to characterise the heroine as a contemporary urban professional - a journalist, a teacher, an artist - are hardly ever developed. “Could it be that the physical, cultural, linguistic difference of minority woman is something the white culture fears for a complex mixture of psychic and economic reasons, unless such difference is safely made exotic and thus controlled? A search for national identity exploits but precludes the real Indian women - much as we have seen in Mother India.” (Social Scientist 2000)(Pg 81 82 JSTOR). The process of globalisation simplifies image making, isolating it from a historical or social context. The big boom of ‘Bollywood’ cinema threatens to obliterate alternate images and representations and even the modern woman has to be in the position to take care of the home and hearth. But Women writers and film makers have worked through the position allocated to them in nationalist discourse, the one relegated to the domestic paradigm, but they use that position for resistance.

Some women filmmakers and actresses use their voice as representatives of a female collectivity on whose behalf they wage their feminist wars; others are less self reflexive about their position as speaking subject. As Mohanty(ibid) has said the existence of “Third World women narratives in itself is not evidence of decentering hegemonic histories and subjectivities”. It is the way in which they are read, understood and located institutionally which is of paramount importance. The four novels selected for this study were well received by the elite of Karnataka, going by the reviews that have been received. Among the translations Marali Mannige and Vamshavruksha and Phaniyamma have been widely received but Sharapnjara has gained only moderate exposure. The translations of these novels in the visual media though have been immensely popular both in Karnataka and abroad. In fact Prema

Karanth received international acclaim when the film was showed in the Cannes Film Festival. How then are these translations read and understood? as Baudrillard(1975) says, “we do not just consume objects as signs, we consume *relations between objects*.” Thus these various translations constitute part of a larger system of meaning, a code of signification which takes its cue from the complex relationship that the Kannada middle class has with Karnataka. Hence Marali Mannige and Vamshavruksha are read as a kind of homage to the powerfull personae of the ST authors. Sharapanjara the movie is seen as a director’s achievement. Phaniyamma is appropriated as a totally feminist transmission in the global arena. therefore it seems that the readers and audience are looking at these translations not only as cultural commodities but a synthesis of selective aspects of both the old and the new, ‘tradition’ and ‘modernity’, ‘residual’ and ‘emergent’ cultures. This middle class, this new hegemony is not about the wholesale rejection of the past, but a heady mix of exotic antiquity and cuttingedge modernity, making their own hybrid lifestyles — their habitus — only a natural manifestation of this ‘essential’ character of Indian cultures.

The visual images on the cover may give an indication as to how the past of Kannada is regarded a look at the pictures/photographic images on the Front Cover of the STs and the TTs, indicates as to how ‘Kannada’ is getting constituted through these images. Some translations have black-and-white and sepia-coloured photographs on the Cover Phaniyamma, through which the ‘past-ness’ is indicated, and the text announces itself through its hoary Kannada heritage. The computer-generated color prints of drawings and paintings on the cover pages of “Marali Mannige” and “Vamshavriksha” seem to be more matter-of-fact and descriptive about the nature of and the relationship with its “past” and have the photographs of the authors on the Cover, whereby these iconic figures appear as embodiments of ‘Kannada literature’, if not ‘Kannada’ itself. A picture of a man, a woman, in simple attire superimposed by a totured profile with arrows criss-crossing her face, is used on the Cover of *Sharapanjara*. Though associating itself clearly with the ‘female’ and the ‘feminine’, the image seems to invoke a different aesthetic, – one that would call for the appreciation of the domesticated, etc. – different from the sexualized appeal, glamour, youthfulness, refinement that are characteristic of dominant images associated

with the female and the feminine in today's visual world. In contrast the TTs show a more dramatic display of color and modern art on the covers of the new editions of both the STs and the TTs as if Kannada is getting ready to face the changing context of a globalized "Englishised" world.

There fore it is no longer just a national hegemony that is controlling the transmission of women's image but also a "Glocal" hegemony that is controlling the transmission of women's image through selective consumption, which must be countered by feminist interventions.

As Ghosh and Bose(1997) write in the introduction to "Interventions" his paper addresses the "need for feminist engagement with global as well as local/situational ideological, economic and political ethical and egalitarian culture capable of withstanding the commodified, exploitative practice of global capital".

Transmission suggests both the emission and reception of information and the crucial moment in between that contain the possibility of diversion and distortion. These raise questions about the cause for such distortions and the reason for the diversions. Studies explicitly given over to the concept of transmission have consequently pursued the processes that unfold within and beneath systems of preservation, exchange accumulation and loss. Bernard Duyfhuizen's probing investigation into what he calls "Narrative of Transmission" points towards these larger social and cultural questions outside of literary texts. Flaubert and Laclos touch upon these questions when they write "To ignore modes of transmission is to miss the patterns of civilization that influence and even control our everyday actions. If we are to understand the historical hereditary , economic and political plots that operate in our own lives we must learn to attend to the lines of transmission that perpetuate power and our relations to power" (1992,pg.19-20 "On Culture and Identity in Post-war France") these power lines go back to the times of the Indian national movement and the advent of the printing press in India, which progressively adapted to and often shaped the concerns of particular historical movements. The modes and plots of transmission have altered according to different ages and movements, making sure that these transmissions of ideas and images change at each turn in history. These transmissions

underpin not only claims to authority and truth on behalf of social or political movements but also making changes of those claims across different times in different languages. The reading of French literature for example can never be divorced from the question of Transmission. The medieval scribe is the very embodiment of modern notion of the reader who in reading, constructs the a new text” says Sylvia Huot (1993,1-3) The interaction of the translator with the text is seen in its continuing expansion through the various interpolations, abridgements, reorganizations, deletions, glosses, annotations added to it during its publication. This interplay between the ST and the transmission in TT came to be regarded as a powerful means of conveying national identity and unanimity.

This study located within Translation studies, Gender studies, and Literary Criticism can provide a broader analytical angle for Translation students, helping them to recognize texts in connection with contextual constraints of translations. Indeed this enquiry was an attempt to emphasize that the underlying ideological historical socio-cultural and political contexts most often invisible yet makes every text even unbiased translations to render a politicized transmission of women. In view of these findings of the present study the aim is to contribute to a better understanding of contextually slated texts whose contents are more or less transparent, and give translators a deeper insight into the subtle and persuasive strategies which place readers in specific ideological positions.

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APPENDIX- 2



The Book Covers of STs and TTs.

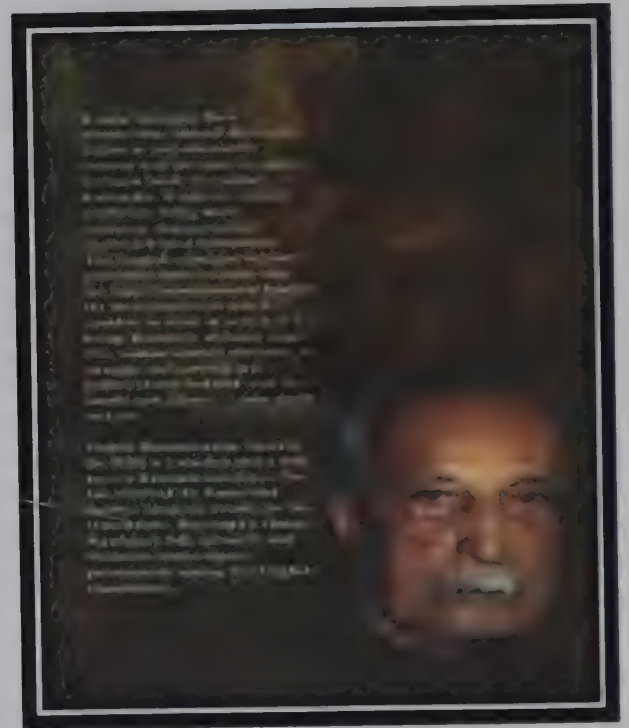
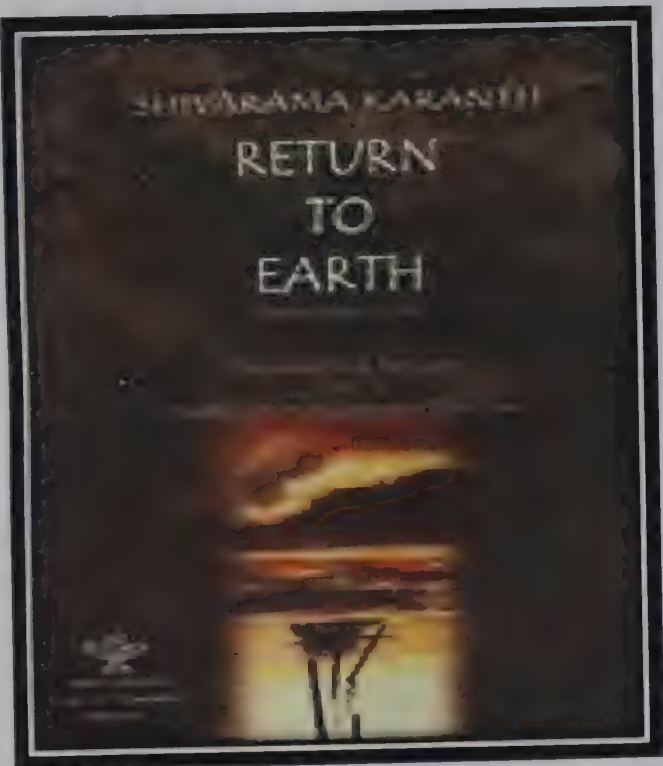
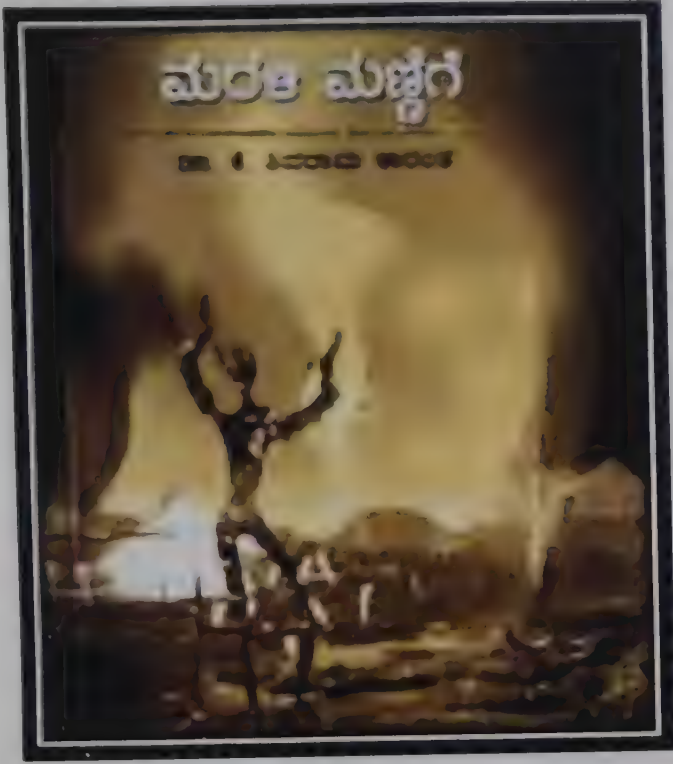






The book covers by Bhyrappa and Raghvendra Rao.





APPENDIX- 3



Phaniyamma is observing her own carefree childhood.



A film shot of Phaniyamma with French subtitles at the Cannes Film festival



The black and white image places it in the 1924 ambience



Entrapped in the “Cage of Arrows” Kaveri looks out helplessly.



AKSHARA GRANTHALAYA



ACC.NO. 132053

